THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

Mr. Raymond's engagement at the Madison Square Theatre came to an end on Saturday last. The house is closed now for the first time in its history.—Adonis continues to maintain a salamander character and delight the patrons of the pretty Bijou. Mr. Dixey has the dramatic business all to himself.

The Musical Mirror.

Nanon is slightly affected by the heat—that is to say, there has been some little falling off in the receipts. But the receipts are nevertheless amazingly good, and the opera bids fair to enjoy a long career of prosperity.—La Belle Helene remains the card at Koster and Bial's. —The Black Hussar is being given for the last times at Wallack's. The long and successful run of this opera terminates next Saturday night.

Recent Arrivals from Europe.

Mme. Janish arrived on the *Etruria* on Sunday, and on Monday afternoon, when a MIRROR reporter had the pleasure of seeing her in her rooms at the Victoria Hotel, she looked as charming and as healthy as though the vacation had been for three years almost instead of three months. In her quaint way of talking, and with an accent that is fascinating, she told her account of the European trip and her intentions now that she is again in America.

"We had a beautiful journey over—beautiful —though quite a sorrowful accident occurred. The steward jumped into the ocean, and the ship was still for an hour while a search was made for him. He was not found. Poor man! He was in despair and most unhappy. He had a wife and four children in Liverpool, and a collection of £100 was made for them. A very nice thing happened, too. A little boy came on at Liverpool, only thirteen years old, and with a very pretty face. The Captain was going to put him off, for he had no money. But a gentleman paid his passage. Another one, from Chicago, helped him, and still another took the boy and will care for him. So we had both hope and despair with us.

"I have been three months away, most of the time in Paris with M. Sardou, from whom, as you may know, I have a play with me. How I hope that it will be a great success! Anselma is the name of it. Sardou himself will probably be here next month. Oh! he wants to see America so much! Do you think he will have a nice reception, and that the people of America will be glad to see him? An adaptation of the play has been made, and it was read to the dramatist by Captain Haynie. He was very well pleased with it. I don't know yet when we will open the season, but it will be in this city somewhere about Oct. 1. A great many of my friends want me to open in September, but I think it is too warm, and that too many people are out of town then.

"Even though I did no real work," continued Mme. Janish, "I had very little rest. In Paris life is nothing but excitement. For ten or twelve days I stayed with Mme. Sardou at a little country-place out of Paris; but there was little difference. I seldom retired earlier than one or two in the morning. When at Paris I became infatuated with Theodora, and wanted to play it here, I negotiated with Sardou, and to my delight he made such terms as would be almost giving the right away. Sardou himself was in rapture over the idea. He thinks it the best play he ever wrote. I cabled to Mr. Gardner, my manager, telling him of my good fortune, and thinking he would grasp at the offer. What, then, was my anger and chagrin at receiving a cablegram from Mr. Gardner that read something like this: 'Theodora no good for America.' I sat down and cried bitterly. I did not know what to do, and while in this predicament Capt. Haynie came in and proposed a plan for getting over the trouble. He wrote a telegram to a friend in London instructing him what to do, and we received a telegram shortly after, from the English Capital, written as though it had come from America, but in much better shape, and giving as an excuse that it would take a year to put the play on the stage. The top of the telegram was torn off, and it was shown to Sardou, who never learned the difference.

"Mr. Gardner's reasons for not bringing the play here was that I would be too fatigued to play in it and Anselma as well; that it would not be a success; that the carrying of forty-five people and any amount of expensive scenery would eat up all the cash taken in, even if we had large receipts, and, lastly, that he was looking for the success of Mme. Janish and not of any play. But, sure enough, Theodora, even with the great Sarah Bernhardt in it, was a great failure in London."

"Do you exhibit any new costumes in Anselma?" he asked.

"Oh, yes; and my wardrobe will cost me fully 40,000 francs. I have five new costumes made by Mme. Ferrier. That lady works only for Parisian ladies and for the nobility, numbering among her customers such people as the Duchess de Sagon and the Countess Pourtailles. She never makes for strangers or foreigners, and I am the only one for whom she has ever broken her rule. At present she is the *furore* in Paris, and I am quite sure the dresses will make a sensation. They are all in the newest shapes. The first one is a ball costume of white brocade, with silver roses. Oh, so beautiful! You have no idea. The front is altogether of *tabliers* in pearl embroidery, and instead of flowers there are puffs of white flowers in which sparkle any number of small diamonds. That dress alone cost me 5,000 francs. Then I have two morning wrappers—one of sky-blue, embroidered in gold, and the other of white, with frills of wide Valenciennes lace from the throat to the bottom of the skirt. The other two dresses are a brown brocade reception dress and a blue afternoon costume, both very beautiful. These five dresses I wear while here and in the other large cities, although I have had them duplicated by M. Felix. Mme. Ferrier made a very handsome present of a big basket of artificial flowers after I had spent three weeks with her being fitted, and I shall wear them in the play."

"What do you intend doing now?"

"I shall have my part in my play read to me in English for two days by F. F. Mackay, who, by the way, has just been engaged by Mr. Gardner to play a part and superintend the production under the supervision of M. Sardou. Then I go to Boston, and stay with friends at the seaside for about six weeks, and while with them will study."

T. Henry French also arrived in the *Etruria*, and on Monday was once more seen on Broadway with the omnipresent boutonniere.

"I've had a very pleasont trip—very," he said in response to the congratulations of a MIRROR representative, "and I spent all of my time in London and Paris. I bought a new play by Wilson Barrett and Henry A. Jones, which is to be produced at the Princess' in a short while. It is on the same style as The Lights o' London, The Romany Rye and The Silver King, and is very strong indeed. Besides that I bought The Silver Shield, a comedy by Sydney Grundy, now being played at the Comedy Theatre. It is a very great success. Of course, while I was in Paris I bought some French plays, but regarding the titles of them, the names of the authors and all the other particulars that you would naturally care to be informed about, I must decline to talk.

"As to what I saw while over the water, the only thing of note was Theodora, and that did not do well in London. Of course I saw the play when I was over before. The papers praised Bernhardt's acting, but that was all."

"Will you take an active part in the management of the Grand Opera House now that you are back?"

"Yes; I think I will, because it's my opinion that I'll have to. Nearly all the time at the theatre is taken up already. This week I go down to Long Branch, and then for three weeks to Saratoga, getting back here by the 1st of September. As the Grand Opera House opens on August 24, I shall drop down Sunday, the 23d, to be present."

Among the passengers on the *Britannic*, which arrived on Saturday, was Helene Dauvray, looking prettier, if possible, than when she was here before, and with a color in her cheeks and a bright gleam in her eyes that told that her vacation had done her much good. When a MIRROR reporter called on the little lady at her residence, soon after her arrival, he noted these facts almost unconsciously, for but little time was given him for looking about after his hostess started in to talk.

"My mother and sisters are here, and they insist on my going up to our cottage on the White Mountains. I will spend a couple of days there, and then I go to Detroit to see how Bronson Howard's play is getting on. While I was in London Mr. Howard wrote me that he was delighted with the progress he had made so far. Now, then, what do you want me to talk about? What we did in Paris? The weather was insufferably hot there. We went to see Denise, but only tarried for two acts, because of the heat. And we saw Sigurd, the new opera—a sort of French Tannhauser. The new prima-donna, Caron, made a great hit. She is from Brussels. All the theatres were closed but the Vaudeville. We went there to see Clara Soleil. A great many of my friends told me that it was just the play suited for me; but I did not think so.

"If it were adapted it would lose all the good in it. I enjoyed it very well, but it would have to be put in a much more modest form for America, and then it would lose all the spice and wit that is in it. In London we saw The Magistrate, which is very good. Daly will produce it here, and I heard over there that Pinero was coming over to superintend the production. I met a great many Americans over in London—more than I ever saw there before. There seems to be nothing there now but revivals. The Great Pink Pearl is playing over there now, and Mr. Mallory, whom I saw on the steamer, thinks it would be a hit here."

"Have you any new dresses for your new play?" asked the reporter.

"Oh, pshaw! I'm worn out with dresses. I've been doing nothing the whole morning but unpacking trunks and bothering about them, and for two whole weeks in Paris I was simply a martyr for the same cause. I think I've got a very nice wardrobe for the play—nice, because it's appropriate. The piece gives me an opportunity for dressing, and I take advantage of it. There will be six dresses worn. First is a travelling dress; second, a breakfast costume; third, a ball-room costume; fourth, a reception dress; fifth, a carriage costume, with cloak and hat, and sixth, another reception dress. One of the dresses is simply superb. It is of Ottoman silk, of the shade called pistache, with velvet to match. Then, an old piano canopy has been taken, and this old Oriental embroidery has been cut out and appliqued on the dress—just the flower-pattern, you know. All of the costumes are, of course, in the latest Parisian style.

"While in Paris I supped with M. and Mme. Gautier and saw all of my artist-friends. They were very glad to see me. I went back of the stage and stayed all the afternoon with them. I've gained five pounds in weight, and that's a good deal for one of my size. That was the first mental vacation I've had for two years, and my friends made it so pleasant for us. In London not an evening slipped by but we were at the theatre, or to supper or late dinner.

"After spending a couple of days at the White Mountains I go to Detroit for a week, and then directly back to the mountains again, where I shall study Sardou's Scrap of Paper, as I will put that in my repertoire and play it surely during the season. Then I shall go to Detroit several times during the Summer, or at least as often as Mr. Howard will permit me to, although he is very kind and has been good enough to say that I sometimes give him ideas. By the way, I suppose you've heard that Felix Morris, the author of Mona, has produced his adaptation of A Big Bonanza in London, at a matinee, under the title of On 'Change, and that he took the character played by Mr. Lewis at Daly's. Through it he has gained much praise —not so much as an author, but as a character actor. The London *Standard* called on managers not to allow such a clever actor to return to America, and said that his work was a revelation.

"I can't tell you what Mr. Howard's play is about, as I promised him not to until the play was ready. The terms on which Mr. Howard writes the play are as follows: He received $2,500 when the contract was signed, and is to get $2,500 more when the play is delivered, besides a royalty of a stated sum for life whenever the play is produced. However, the play is to be mine when it is finished. Next Spring I go to London to fulfil an engagement, and I would like to follow that with a Parisian engagement, though I have not made up my mind. As to Mona, I may have it reconstructed and put it in my repertoire. With A Scrap of Paper I shall probably play in French a little farce."

John Rickaby, who also arrived on the *Britannic*, was seen by a MIRROR reporter at the Westminster Hotel.

"Miss Dauvray brings over about $8,000 worth of magnificent dresses. She was very busy over there in getting her wardrobe ready, but for all that she managed to get considerable enjoyment. The dresses were made by Worth, Morin and Blossier. We had a letter from Bronson Howard while abroad, in which that gentleman spoke of his play as being the greatest effort of his life. If such is the case, I am quite sure we shall have a gem, as Mr. Howard has never written anything that was not a success.

"Regarding the company engaged, of course you know that E. H. Sothern has been secured. While in England I also engaged Stern Royd, a handsome and clever young actor, whom Mr. Howard advised me to secure, as he is peculiarly adapted to one of the parts. I saw him act in Young Mrs. Winthrop at Brighton, and thought him very capable. On the general run, though, I much prefer American actors to those I saw in England, although some of them were very good. The rest of my company will be composed of Americans. Our season will begin on Nov. 9, and will last about thirty weeks. I am now arranging for a New York run."

"Where do you open the season?" asked the reporter.

"I think in Detroit, but I don't know yet. I go to Detroit to-morrow (Tuesday), and perhaps I shall be able to tell you something about the play after I see Mr. Howard. On Saturday I shall be back in the city. Have I any other plays besides Mr. Howard's? Oh, yes; I have two, although I have every confidence that his work will be a very great success. One of them is by M. Ferrier, one of the best known French dramatists next to Sardou, and was written especially for her. In fact it was in one of M. Ferrier's plays that she made her debut at the Folies Dramatiques. The other play is a comedy by an English dramatist almost unknown to fame. I have made arrangements for Miss Dauvray to appear in a first-class theatre in London next year, for an extended run in the height of the season. The best time of the year there is in the Spring, and we shall be back in London probably by the first of May. The company I shall take entire with me. Regarding the production of Mr. Howard's play, I will say that it is to be elaborate in every detail, and that no expense will be spared toward a fine representation.

"The best performance I saw while in London was The Magistrate, at the Court Theatre. One has to pay ten shillings, or $2.50, for the best seats in most of the London theatres, and the majority of the performances are very ordinary. All of the theatres are open now but the Adelphi. While in the metropolis I saw George R. Sims' melodrama, The Last Chance, which was very bad. Another I saw was the melodrama, A True Story, at the Drury Lane, which was vile. The best general acting I ever saw in my life was that in Denise at the Comedie Française. At the Vaudeville, too, the acting shown in Clara Soleil was splendid."

Professional Doings.

—J. Leslie Gossin goes with Robson and Crane.

—M. C. Daly will go with Annie Pixley as stage manager.

—Rachel Booth has signed with the Tin Soldier company.

—Fred. Wards closed season in Leadville last Saturday night.

—Samuel Grau will be treasurer of the Excelsior Folly company.

—Mary Bird goes with Lester and Williams' Parlor Match company.

—Freaks; or, A Dime Museum, is the title of Flora Moore's new play.

—Rhea will open the rejuvenated Providence (R. I.) Opera House on Sept. 21.

—Harry Brown is rewriting the burlesque of The Field of the Cloth of Gold.

—On Thursday, August 6, a professional picnic will be held at Harlem River Park.

—N. J. Long and Edward Girard have been engaged for Kate Castleton's campany.

—Albert T. Riddle will play Tony Jay in one of C. H. Hoyt's Rag Baby companies.

—Helene Dauvray and John Rickaby, her manager, arrived by the *Britannic* last Saturday.

—D. B. Hodges has already started out in advance of James O. Barrows' Professor company.

—Louis Atkins and W. P. Owen are new members of the Boston Museum Stock company.

—Charles F. Wiegand has left Niblo's Garden, where he was for a long time advertising agent.

—George H. Adams is having his dresses for the light comedy part in Zozo made in England.

—Lydia Yeamans has left the Cold Day company. Her place is taken by Velma Phillips.

—Fraulein Raberg and Herr Lube, as well as other members of the Thalia company, are still in Chicago.

—A Brave Woman will be the opening attraction of the season at the Grand Opera House, Brooklyn.

—The members of Koster and Bial's company were treated to an excursion up the Hudson on Tuesday.

—William Devere, the well-known song-writer, has sold his burlesque on The Mikado to Hallen and Hart.

—The past theatrical season in London and Paris, so far as money-making is concerned, has been nothing to brag of.

—J. B. Studley will not go with the Prisoner for Life company, but will star in Monte Cristo, as he originally attended.

—Dan Sully writes from Grand Island and North Platte, Neb., that his business has been excellent with The Corner Grocery.

—The We, Us & Co. season will close on August 1, at Denver. Mestayer is going to organize another Tourist company.

—Many of the professionals who have in Summers past been drawn to the Broadway *salons*, are now patronizing the Third avenue *cafes*.

—Edward Sheridan has secured T. H. Glenny's version of Called Back, which he will produce next season. He expects to open Nov. 2.

—There will be a short revival of Sealed Instructions at the Madison Square Theatre in September, and then Saints and Sinners will be produced.

—Adelaide Randall will return to the Bijou Opera company, a travelling organization, the coming season. C. T. Atwood, her husband, will manage it.

—Dixey has a boy among his eight "tigers" in Adonis whom he calls Lilford Arthur on account of a remarkable likeness between the boy and the dude.

—The numerous fines which are being inflicted upon the Casino company will, it is stated upon the notices issued, be paid into the Actors' Fund.

—Lawyer James has succeeded in re-opening the sale of the Bijou Opera House, and, according to present appearances, will make a great deal of trouble.

—John S. Clarke, it is said, is about to create the leading comedy role in a play called Johnny. Mr. Nesbit, of the London *Times*, is one of the authors.

—David Hayman has notified D'Oyly Carte's agent that if the latter will not accept the percentage offered for the California rights to The Mikado, he will do it anyhow.

—Florence Noble has been engaged by John C. Hicks to create the leading female character in Drifting Alone, a new play to be produced in Baltimore early in September.

—M. B. Curtis, under the management of his brother Frank, opens in Chicago on Sept. 14. During the season Sam'l will be played in the week and Spot Cash in the one night stands.

—Eugene Eberle, formerly with the Boston Theatre management, will play the old man's part in Old Lavender, at the New Park Theatre. He will afterward join the Jefferson company.

—Ernest Bartram has signed with Arthur Rehan to play Marcus Brutus Snap in A Night Off. Mr. Bartram has been with the same manager two years, playing Professor Gasleigh in 7-20 8.

—Manager Howard says he is spending a goodly sum of money upon the Mount Morris Theatre, and that its old patrons will scarcely recognize it when reopened on August 31. As yet he has not selected an opening attraction.

—Muggs' Landing has just closed a season of forty-three weeks. R. L. Scott, the associate manager, says that the last week, at Oakland Garden, Boston, was the largest of the season there.

—Billee Barlow was again overcome at the Casino on Saturday night. Through the admirable work of Miss Martinez, a member of the chorus, Miss Barlow was missed on neither occasion.

—Boucicault's After Dark, under the management of Harry Jackson, who will play the leading character in the melodrama, is to have its first production at Forepangh's Eighth Street Theatre, Philadelphia, on Sept. 7.

—S. S. Block, an excellent juvenile, is seeking an engagement. He is talented, has had experience, and could have renewed his last engagement but that he wished to get out of the rut of one part season in and season out.

—Flora Moore has accepted a farce-comedy from the pen of Howard P. Taylor. It is called The Drummer in Petticoats. Mr. Taylor's drama, Ollie, is being read by A. M. Palmer.

—Every seat in the house was disposed of at the Casino on Monday and Tuesday, and people were standing three rows deep. Judges Cowing, Russell and Brady attended on Monday night.

—Manager John Havlin and wife are in town. Mr. Havlin is at present engaged in arranging a tour for Louise Balfe. He has engaged Tony Pastor's Theatre for six weeks in September.

—John J. Collins has purchased from Frank L. Goodwin the right to present The Stranglers of Paris throughout the country, and has already made several very favorable contracts with out-of-town theatres.

—Harry Doel Parker has secured all rights for the United States and Canada in Hazel Kirke. He has engaged Lotta Blair to play the title role. His season commences on the 31st of August at Philadelphia.

—Wesley Sisson heard read lately Fred. Bryton's play, The Jack of Diamonds, and was so pleased with it that he at once made what he considered a reasonable offer for a half-interest in it. It was refused.

—Franclyn Repled, light and eccentric comedian, who has been a member of Augustin Daly's company and Miss Clayton's Favette combination, has been re-engaged by Manager Durant for the latter party next season.

—Pauline Markham's new musical comedy, Dolly's Luck, will be tried at Tony Pastor's Theatre in August. Marie Legron, Edward Clifford and wife and Alice Bell have been engaged. Mathew Smith will be business manager.

—There is no building in the city more tastefully draped than Daly's Theatre. The manager telegraped instructions about it from San Francisco. Rich purple covers the pillars, and the remainder is hung with black cloth.

—John T. Malone will support W. E. Sheridan, who opens at Buffalo on Sept. 14. Mr. Sheridan and his wife (Louise Davenport) returned to the city on Tuesday. The lady has quite recovered her eyesight, and is in better health.

—George Dunlap, manager of McCaull's travelling opera company, arrived in the city on Tuesday. He reports the Chicago season, just closed, as profitable. He opens the Fall season in Pittsburg, on Oct. 5, with The Black Hussar.

—Alfred Klein, who created the part of Brother Pelican in Falka, will give a sketch of that character in Ezra Kendall's play, A Pair o' Kids, at Tony Pastor's. The Fontainbleau Sisters are engaged, and also Harry S. Woodhull.

—Henry Bergman had intended to go to Europe, and had everything prepared, but his father was taken seriously ill. The old gentleman is over eighty years of age. The trip of Mr. and Miss Bergman has been postponed indefinitely.

—William Voegtlin arrived in the city on Monday from San Francisco, and at once began work on the scenery for Romeo and Juliet to be used in the Union Square production. Hughson Hawley is painting the ball-room scene.

—Daisy Wood, who goes out with Ed. Seabrooke's Hobbies company, was overcome by the heat in the street last Wednesday and taken to the New York Hospital, where she remained until Friday. She is now convalescing at her home.

—It would appear that Marshall Mallory is not satisfied with G. R. Sims' melodrama, Last Chance, which he went to London to see, as he has announced that it will not be presented at the Madison Square Theatre as originally intended.

—Storm Beaten will open the season of the Grand Opera House, as well as its own, on August 31, most of the old members of the company being retained. The cast will include E. K. Collier, Octavia Allen, Lizzie Hudson and Miss Wayland.

—The Shackford Opera Comique company, just organized, includes, among others: W. H. Seymour, Charles Lang, Lucille Meredith, Jennie Reiffarth, Thomas Martin, Edith Jenness and Lillian Greer, with George Towle as musical conductor.

—Although a certain degree of secrecy is still being maintained about the Bijou Opera House regarding the run of Adonis, it is stated as a fact that a large lot of the scenery and property plots of the burlesque were sent to Boston last Friday.

—Suit was yesterday brought by Bartley Campbell against Manager Al. Hayman, of San Francisco, for $500 forfeit-money which Mr. Campbell claims is due him on the contract by which Paquita was to have been produced at Baldwin's Theatre.

—Katie Putnam will open her season at Richmond, Ky., on August 11, which is the beginning of Fair week. She is booked to play several Fair dates in that State, Illinois, Alabama and Mississippi. Miss Putnam intends producing two or three new plays.

—The Breadwinner, adapted from the French of Dennery and Millian, by Charles Overton, is to be equipped by the adapter with very strong companies and elaborate and extensive scenery. Company No. 1 will be under the management of Walter S. Sanford.

—The following people comprise Evans and Hoey's Parlor Match company: David Hart, Harry Wilson, Frank Campbell, Otis Shattuck, Charles French, Augustus Hering, Philip Betzler, Minnie French, Lena French, Nellie Page, Maude Mowbray, Emilie Edwards, Charles Edwards and William Hoey.

The Giddy Gusher.

I was reading a melancholy article in a daily paper this morning, predicting a very uncertain and unsatisfactory season for my actor friends; dwelling on the fact that the managers were too ready to try new things, and were giving dates to a lot of young people with new pieces that gave little hope to the professionals hanging 'round the Agencies.

Immortal Big Boot on Chatham street! Venerated Horn-Spoon! By which the Beantown citizen swears on the streets of Boston. What do you want? Maggie Mitchell in The Cricket, Lotta in The Marchioness, or Olive Logan in one of her early successes? For my part, I am heartily glad to see something new on the bills, and I hop off more cheerfully to see a novel uncertainty that may prove amusing and successful, than I do for any such blessed old certainty as Maggie Mitchell, who is reliably heart-rending.

* * *

Now, I trust Myra Goodwin is going to make a success in Sis, for she is such an industriously ambitious girl. It is not often that a very young woman pursues the course that Myra Goodwin has. They are usually content to have a good time, and to get on with as little effort as possible—get as much salary for as little work as they can—see the fun of life, and if they have any aims and ambitions, they are to come on later.

Myra Goodwin was in a position where "good times" presented themselves continually. Her life could have been a perfect elongated picnic. And at her age most girls would say, "Give me the picnic; time enough for work and business care in the future." But this young lady has persistently labored at self-improvement every year since she went on the stage. She has given the picnic hours to study, and I honestly hope she will meet her reward. She is the neatest little dancer on the stage, she is remarkably clever at getting up pretty costumes, and she has demure and fetching ways that have made that which I have seen her do, remarkably entertaining. Therefore I trust Sis will "catch on."

* * *

There's always some wise old head behind the new and pretty face we see on the stage. There's Mrs. Crabtree behind Lotta. There's a row of terrible doctors behind Nevada and Mary Anderson. Our Myra Goodwin is just paddling her own canoe, as I happen to know. She has a sweet little mother, without a business idea in her loving heart. She has a very clever sister, Marjorie Bonner, who is simply astonished at the way in which "the baby" is climbing round by herself; for Myra Goodwin has worked of her own accord, and at no one's suggestion, like a little beaver, and if she turns out on August 3 a success, she can add a second title to her play and call it "Sis; or, I Did it Myself."

* * *

New York taste has changed very much of late years. Most all the stars will tell you that if the "old reliables" do any business here its with new pieces. Time was when a female star could come season after season with the Julias and Juliets, and our pas and mas went and compared 'em with the old originals, Fanny Kemble and Ellen Tree. But I don't see 'em doing much with Love's Sacrifice and Mrs. Melnotte and Mrs. Montague just now.

It's very much the same thing in London. It's the getting up of an old-timer that draws. Scenery and costumes play the prominent parts in Shakespearean revivals. Mr. Hill recognizes that fact, and a dioramic exhibition would take less trouble to get up than Romeo and Juliet is giving him; while in the way of costume he is actually piling it on. The war between the two houses whose back-doors meekly hobnob on Fourth avenue will be as fierce as the Montagues and Capulets. Two Juliets on one block will stagger us more than two Richmonds in the field knocking out Richard.

* * *

The first time I was in London they were doing King John with great success at one place, and The School for Scandal was in its hundredth night with Mrs. Bancroft, and some ancient pump named Creswick was doing a month's time on The Stranger at another house. New people and new plays are the cry now. The most money that has been made this season was by a young man who never had played before in his life; who got The Private Secretary and jumped, like Mark Twain's bullfrog, into celebrity and fortune in one night. This one play has cleared more money than the two seasons of Anderson in the legitimate.

I think I render the verdict of the majority when I say, "Peace to the old plays; bring on the new!" And with the new, new people, fresh faces, novel ideas. If the idol of the past can pose in a new and taking attitude, it is acceptable; but a brand-new article suits us all just now, no matter how matter-of-fact and prosaic the party may be.

I have an antique relative—a regular piece of pious bric-a-brac—and I visited her lately to my great delight. She is an entertaining old creature, and her ways are something to smile at. For years she has had on her bedroom mantelpiece a "Praying Samuel" in plaster-paris. This Summer it is superceded by "The Bather." As I looked at the damsel about to take a header with her arms raised and her palms pressed together, it struck me that my old girl thought this was another prayer-meeting selection like Samuel in his night-gown. So I asked her if it held its place on account of its religious attitude.

"Go 'long," said she; "you don't think the critter is praying, do you, in them short drawers? Why, she's going in bathing."

"I'm surprised to see it here in Sammy's place," I replied; "it's extremely secular."

"It's mortal pretty, anyway," returned my pious friend. "And it's new! I did get so tired seeing them Samuels everywhere and allers on their knees."

I wouldn't wonder if the public made some such remark when the Juliets come to town in such numbers this Fall.

* * *

This old lady never saw more than three plays—one in Boston, fifty years ago, and two in New York last Winter. The first one was The Hunchback, and she was twenty years old, on her wedding tour, and Fanny Kemble played and Boston went wild over it. And last Winter I took her to see Irving one night and Dixey the next. She didn't understand the first thing about either piece, but firmly believed she saw Mr. Irving in both plays. She asked me next day if Mr. Irving spoke English at all. She rather thought he sang in English, as some of the words sounded English when he sang "The Milkmaid's Song." She thought the girls in Adonis got "wretched wages," or they would dress more. She called Dixey the "bare man," and concluded that he and Irving were great friends, since Irving came round and sang for him every night. She was paralyzed when the statue moved, and said that if a show had come round like that when she was young, they would have thought a critter who could dance in that way was a witch and been afraid to look at him. She remembered much more the next day about Fanny Kemble's Julia than of Irving's Dixey or Dixey's Irving.

* * *

One of her Kemble stories is worth the telling. She said that while on this "wedding tower" she and "father" went to a "vandue" in Boston. This was the day before the memorable night on which she visited the theatre. Her husband's name was John Clifford, and at the auction sale he bid on some article of furniture, which, being knocked down to him, the auctioneer asked, "What name?"

"Clifford," replied the country husband.

"Oh, Clifford, is it you?" shouted the auctioneer in the tones of Fanny Kemble. "Every one laughed," said the simple old lady. "You never heard such a racket. Poor father was that mad at being poked fun at that he didn't let on another word. Then the vandue man sung out, 'Oh, Clifford, why don't you speak to me?' And then I thought the roof would come down, they raised such a shout. Now, will you believe it," continued aunty, "we went to the theayter the next night but one, and into that play of the Humpback them very words, 'Oh, Clifford, is it you?' and 'Clifford, why don't you speak to me?' said, and every one clapped and made the same noise they did to the vandue. I s'pose they heard to the theayter how it took at the vandue, and put it in just for a laugh!"

This was not the opinion of old age; she had put this construction on the circumstance for half a century.

* * *

I was repeating the story next day to some non-theatre-going friends, and one of them remarked, "Well, it was funny they should say the same words." Good Heavens, thought I, as I looked at the idiot, this must be the same man that Griswold, the Fat Contributor, struck when he went lecturing. His entertainment was of a comic kind, and its subject was America. He spoke of Columbus sitting far into the night meditating on discovery, and said, "Here Christopher turned off the gas and went to bed." A member of his sudience met him next day and complimented him on the lecture, but said: "You were wrong in one particular: Columbus couldn't have turned out the gas as gas wasn't discovered and used until Eighteen Hundred and Something!

Griswold nearly fainted, and left the numbskull as soon as possible. "Just think," said he to an acquaintance, "what infernal fools there are in the world. A man who heard my satirical lecture last night took me to do for this sentence;" and he went on to tell the story. The second dumbhead heard him out and then made answer: "Why, hang it, Griswold, he was right. Gas was not invented 'till long after Columbus!"

The Fat Contributor was gathered from the sidewalk on which he had measured his length, and I haven't dared tell the Julia story lest some one pan out on me in the same fashion.

I met pretty Fanny Dart this week, and asked her if she was engaged for next season.

"Oh, yes; I go out with Lotta."

Oh, Goodyear's Patent! Is Lotta still going out, and is Maggie yet in the ring? If a retributive hand should let me loose on the land one hundred years from now, I know—I feel confident—I'm sure—that I should meet Bergh on Broadway, a little near diaphanous, but still on deck, and going to the theatre at night I shall find on the bills, "Last nights of Lotta," "Farewell appearance for two years of Maggie Mitchell."

* * *

There should be laws enacted to enforce retirement from business as soon as a competency has been acquired. Fifty thousand dollars was a lovely little fortune some years ago. People are far happier when content with $50,000 than egging on their flagging energies in accumulating millions. If the law made a man stop work and enjoy his $50,000 when he got it, the world would be full of happiness and prosperity, and a great deal richer. If the law took this acting business in hand, and said that when a star had reached such a figure in fortune and years he or she should make room for new comers, it would be a wise and beneficial provision. Lop off the old branches of the theatrical tree; give the new shoots a chance; they are a trifle green, but the noblest pie you ever met has a belly-aching little green apple in the morning.

There's no new comer on the stage, or new play, or new idea, or new drink, that has not a good friend in your GIDDY GUSHER.

Professional Doings.

—Patti Rosa is visiting Flora Moore at Asbury Park.

—J. S. Maffitt, Jr., will go with the Hoop of Gold company.

—Newton Chisnell and E. T. Webber have signed with Aimee.

—Signor de Novellis has been re engaged by Manager McCaull.

—George H. Jackson will do the advance work for In the Ranks.

—Lena Langdon, of the Sealed Instructions company, thinks of starring.

—John Klein has been engaged by the Kiralfys as business manager.

—J. R. Armory, for several seasons with Rhea, goes with George C. Miln.

—The new interior decorations of the Fifth Avenue Theatre are very beautiful.

—The entire first house has been sold at Wallack's for the Judic engagement.

—Randolph Murray has been confined to the house with a severe attack of gout.

—George W. Mitchell has been engaged for leading old men with George C. Miln.

—N. J. Long has been engaged by Manager Russell for the Kate Castleton company.

—C. M. Richards, late treasurer of the Grand Opera House, Chicago, is in the city.

—The members of Mr. Hill's Moral Crime company left this city for Chicago last night.

—Mrs. C. R. Thorne, Jr., Grace Thorne and Frazer Coulter are summering at Ocean Spray.

—Charles Sturges has been engaged to play his old part, the Conductor, in The Tourists.

—The Madison Square Theatre is now closed for the first time since it was opened in 1880.

—The Clara Morris company begin rehearsals at the Fifth Avenue Theatre on August 5.

—Sydney Rosenfeld is trying to coax Milwaukee to smile upon him in the shape of a benefit.

—W. J. Brooks, McCulloch Ross, Josie Stofer and Etelka Wardell have been engaged for Favette.

—Nat Goodwin has purchased a yacht called *White Wing*, in which he will shortly go cruising.

—Brianza, the danseuse, has signed with Manager Andrews for the Michael Strogoff company.

Three boxes have already been sold for the opening performance of The Chatterbox on August 17.

—Eugenia Maynard, a favorite with Bijou and Casino audiences, will appear in Pfingsten in Florenz.

—H. B. Warner is devoting the Summer to journalism, but will go with McCaull again next season.

—Nettie Abbott will form one of the company supporting Mme. Janish during the New York season.

—McCaull's road company returned to the city from Chicago on Tuesday, having played there ten weeks.

—E. W. Douglass, a well-known St. Louis amateur, is looking for an engagement on the professional stage.

—Gertie Blanchard has returned to the city. She has an offer to remain with the Standard Dramatic company.

—Elsie Barnes has closed to play in Serpent and Dove for five years. She is summering at Long Branch.

—Edward H. Van Veghten has signed with Adah Richmond's American Burlesque company for the coming year.

—The managers of the Johnstown (Pa.) Opera House want a good attraction to open their season, about Sept. 1.

—Tannehill's Fun on the Bristol closed season at Louisville on Saturday night, and the company have returned to town.

—Manager Hamlin, of Chicago, offers Nat Goodwin a certainty of $3,500 to open his Skating-Rink season at his theatre.

—Charles S. Dickson and Alice Harrison will introduce a novelty in Hot Water by singing together a Hebrew dialect duet.

—Steele Mackaye is striving to induce Rose Coghlan to give up her starring tour and play leading business at the Lyceum Theatre.

—Bartley Campbell and his stage manager are busy selecting a ballet for Clio at Niblo's. Artists' models are also being engaged.

—Smiley Walker will be the advance representative of Fanny Davenport's company. Four years ago he was with the same star.

—Ida Bell has left the cast of Adonis temporarily.

—It is said that Billy Birch is to join Haverly's Minstrels.

—Colonel McCaull has decided to run three road companies.

—D. G. Longworth left for Mt. Clemens, Mich., on Sunday.

—The Mount Morris Theatre, Harlem, reopens on August 31.

—T. D. Marks has been added to Bartley Campbell's business staff.

—Frank Farrell will probably have the management of Jeffreys Lewis.

—John Swinburne has been engaged to appear in A Prisoner for Life.

—Clara Baker, of the J. K. Emmet company, is resting at Penn Yan.

—Rehearsals of The World will begin at the People's Theatre on August 10.

—E. A. McDowell is negotiating for the Canadian rights to The Mikado.

—Myra Goodwin, the new soubrette star, and Marjorie Bonner are sisters.

—Perkins D. Fisher is now one of the chief attractions of the Cold Day party.

—The rehearsals for Keene's season begin at the Union Square Theatre August 5.

—Mme. Etelka Gerster will make a concert tour this Fall under Abbey's direction.

—Sitting Bull has made Nate Salsbury a "little white chief" of the Uncapapas.

—There will be many novelties and specialties introduced in Fantasma next season.

—It is rumored that there is a disagreement in the firm of Thatcher, Primrose and West.

—G. Operti is very busy composing and arranging the incidental and ballet music for Clio.

—Eugene Tompkins, manager of the Boston Theatre, leaves for Europe to-day (Thursday).

—James O'Neill, Stetson's star, opens in Boston, on Sept. 14—at the Globe Theatre of course.

—Ernest Hazeltine and wife returned from San Francisco on Tuesday to join Tony Hart's company.

—The Barlow-Wilson Minstrels have donned badges of mourning out of respect for the dead ex-President.

—Marc Klaw has purchased Woman Against Woman, and will place it in Effie Ellsler's repertoire.

—Adelaide Randall will shortly give a musical entertainment at the Larkin House, Watch Hill, R. I.

—Daniel Bandmann sails for Europe on Saturday. While he is absent H. A. D'Arcy will represent him.

—Clarence Handysides will play one of the Antipholi with Robson and Crane in The Comedy of Errors.

—There is now no place of amusement in Danville, Va., its theatre having been converted to other uses.

—The cool weather is giving all the theatres a great boom All of the houses were well filled on Tuesday night.

—George C. Rankin, brother of McKee Rankin, will shortly appear in a new play of his own at Windsor, Ont.

—Frank Hawley will be connected with the business management of Lizzie May Ulmer, whose tour opens on Sept. 21.

—Rank and Fame is the name of a military drama that has been added to the repertoire of the Redmund-Barry company.

—Harold Fosberg is reported as entirely recovered from his recent illness. He will shortly begin rehearsing in Clio.

—Owing to a severe cold, Mark Smith did not sing on Tuesday night at the Casino. His part was taken by Edwin F. Hoff.

—J. B. Studley opens his Monte Cristo season at New Haven in October. T. H. Winnett has filled his time up to March.

—T. B. Dixon, the tenor, has joined the Barlow-Wilson Minstrels, and it is probable that Frank Howard will follow suit.

—Leonora Bradley is having thirteen new dresses made to be worn by her as leading lady with John T. Raymond next season.

—C. L. Graves, stage manager for the Lost combination, is writing a synopsis of the play, which will be given away in book-form.

—Robert O. Gilroy, for two seasons representative of Lizzie May Ulmer, goes in advance of Atwood's Bijou Opera company.

—Warren Ashley and Marie Heath are with the Fostelle company playing Mrs. Partington. The lady has made a success as Ike.

—C. A. Howard, treasurer of De Give's Opera House, Atlanta, Ga., arrived in the city on Saturday, and will leave for the South on Monday.

—Milton Aborn has secured the sole right to Mestayer's Tourists in a Pullman Palace Car. His company is engaged and thirty weeks time filled.

—Blanche Revere left town for Chicago on Friday to play Mary Hanegan in Serpent and Dove, which will be given at the Princess Theatre on August 3.

—Earle Sterling arrived in the city on Monday to attend the W. J. Florence rehearsals. He has been on the road with Randall's Madison Square company.

—Naughty Men, the successful English comedy, was written specially by Frank Harvey for Maubury and Overton, and they are now having it localized.

—Manager Stetson has issued a formal warning in the matter of The Mikado. The bailiwick he claims is New York, Boston and the New England circuit.

—Lester and Williams' Parlor Match company starring Jennie Yeamans, the original Innocent Kidd, commence their season in Lowell, Mass., on August 26.

—Emma Hendricks will open her season in the Mount Morris Theatre on Sept. 7, in Only a Miner's Daughter. William Clarke is managing, and R. C. Varian assisting.

—Jay Hunt has been engaged by Bartley Campbell for the New York production of Clio. He had offers from Effie Ellsler, W. E. Sheridan, Harry Brown and J. B. Polk.

—Woolson Morse wishes to state that the title of Alice Harrison's new play is Hot Water, and not Boiling Water. He says that Edward Holst is part author with him.

—The Lyceum Theatre people are seriously contemplating the acceptance of Wesley Sisson's offer to place Mme. Janish in Sardou's new play, Anselma, there in November.

—Frank L. Goodwin, manager of Mt. Morris, has closed with James C[illegible] ing old man. The season opens [illegible] August 31.

—Maggie Kirkland, at one time a [illegible] of Augustin Daly's company, died at St. [illegible] cent's Hospital on Friday. She had been ill a long time.

—A rehearsal of understudies has been called for Thursday at the Casino, which Lennon will be produced before the press and the management.

—Although it may not be generally known, the real name of Mrs. E. L. Fernandez is Mrs. E. E. Price, her husband being one of the partners in the Keep Manufacturing Company.

—The May Blossom children attended the matinee of The Black Hussar on invitation of Colonel McCaull on Saturday last, and were treated to refreshments at the close of the performance.

—On Monday the Casino will be draped in black, and upon the day of General Grant's funeral there will be no matinee performance. Nearly all the city theatres are being hung with drapery.

—The Mikado at the Grand Opera House, Brooklyn, was one of the greatest fizzles of this torrid Summer. Knowles and Morris will probably take legal proceedings, against the originators of it.

—Dominick Murray opens his season about the middle of October. He will continue to pin his faith to Sing Sing, but will also produce a play called Innocent. His time is filled up to Passion week.

—The following people have been engaged for the Bluff Burlesque company: Sydney Smith, Charles W. Butler, Eugene O'Rourke, George Leslie, Charles Heywood, Frank M. Gibbons, Harry Dietz, Charles Barrett, J. A. Cavanagh, Cooper and Lovely, Mills and Lawton, Bessie Louise King, Alice Butler, Jean Delmar, Fanny Coleman, Annie Temple, the St. Felix Sisters, and Henry Sabor as musical director.

—The ten cent prices are responsible to four-fifths of the play-piracy now rampant in the four quarters of the United States. The dime managers rely upon their comparative insignificance for immunity, and hope to escape by the back door before the big managers come in at the front. The only hope for owners of plays is to scotch the local managers who permit their houses to be used as rent stands by the play-pirates.

—Mart. Hanley is as busy as he can be in converting the Park Theatre into a comfortable and cosy little house. Four feet of the stage have been taken away, which at once widens the orchestra and puts the private boxes, that were formerly partly on the stage, back in the auditorium. On each side of the orchestra four feet will be given up to extra sofa chairs, so that the occupants will be as near the stage as the orchestra.

—George Morton relates an anecdote of Mary Anderson, showing the friskiness of the Kentucky girl. While he had the stage to himself (as Ingomar) in a most serious scene, Mary stood in the wings peking [illegible] with cranberries, of which she held a handful. The berries were not overripe, and therefore did not "mash." After she had had her little fun, Parthenia made her entrance, the most distressful maiden that could be imagined.

—Robert L. Downing opens his season at Washington on August 24, playing his new version of Tally-Ho, and A Regular Fix as an afterpiece. The company is composed of Florence White, Nellie Cox, Ada Colvin, W. W. Taylor, J. E. Sibley, J. A. Jansen, T. J. McBride, D. C. Bangs and A. B. Anderson. David Garrick and Lend Me Five Shillings will be produced early in the season. Mr. Downing's season is to last forty weeks; thirty weeks of the time is now booked.

—The Metropolitan Opera House will open with Queen of Sheba. Henry E. Hoyt has been engaged to prepare the scenery for this opera. Mr. Stanton, after ransacking Europe, paid the American artist the compliment of this engagement. Mr. Hoyt has of late years forged steadily to the front. For bold designs and original conception he probably stands at the head of his profession. His selection by the Metropolitan Opera House Directors goes far toward establishing this supremacy.

—J. C. Duff left for Boston on Tuesday and is expected back to-morrow. Before leaving he opened the four trunks of costumes for The Mikado, and revealed some of the handsomest dresses that have been seen here. The costume for the Mikado is of black silk, embroidered with heavy gold, while that of Yum-Yum is of a dark green purplish tint, embroidered with all manner of peacock feathers, birds and flowers. All of the others are of heavy satin, embroidered with Japanese silk.

—Some members of the Mikado company were much exercised over the possible result of their performance on Monday night. Herbert Archer and his wife, Belle Archer, were especially anxious to get out of town, and trembled at the prospect of "durance vile." At last they reached the Jersey bailiwick free, and breathed in contentment. Mr. Archer was very much scared; his British soul quaked in his English boots, and he almost demoralized the company by his exhibition of indecision on the first night.

—After they have settled for the season, Mr. and Mrs. George Morton will seek the seclusion of a Long Island village for the rest of the Summer. Mr. Morton is one of the few leading men we have left, and he is seeking an engagement as such. Although still a young man, he can look back to the days of the stock when he appeared in support of Edwin Forrest. Later he played leading business with John McCullough, Lawrence Barrett and Mary Anderson, and some years ago he was in Fanny Davenport's company. He has also played leading business in The World and The Hoop of Gold.

—An actor complains bitterly of the attitude of some of the well-to-do managers of travelling companies toward the toilers in the profession. Salaries are not what they were, and the cutting-down process is still pursued. "It has come to this," said the actor; "The other day I sought a manager for an engagement. I was acceptable to him; but when he named the salary I was compelled to decline—it was ridiculously low. 'But, my dear fellow,' said the manager, 'our season is long and sure, and we *pay* salaries—do not promise them.' The manager seemed to pride himself upon this assurance. Has it come to pass that certainty of salary and surety of a full season shall scale the remuneration of actors down to a starvation point! It seems so—at least to a great extent."

PROVINCIAL.

BOSTON.

Billee Taylor was put on for a fortnight at the Boston Museum, July 20, by Rice's Gaiety Comic Opera co., and has had a series of very creditable representations. J. H. Ryley has appeared as the Captain, H. S. Hilliard, as Billee Taylor, E. P. Temple, as Sir Mincing Lane, John T. McWade, as Crab, Fred H. Frear, as Ben, Alice Barnett, as Eliza, Hattie Anderson, as Arabella, and Lillian Russell, as Phœbe. The opera, which seems to me unquestionably to be the best of the Solomon works, has pleased good-sized audiences. Lizzie Sims, who was specially engaged for the piece, danced a sailor's hornpipe at the opening of the second act, after original music composed especially for the occasion by Mr. Solomon. A promenade concert takes place every evening in the foyer before the performance, when the orchestra is under the direction of Mr. Purdy.

Muggs' Landing had its first representation in Boston at Oakland Garden, 20th, when Frances Bishop appeared as Little Muggs, Alfred McDowell as Beck, R. L. Scott as Sojer Hudson, Percy Brook as Skinner, and Hugh Fuller, as Si Dobbs. The play cannot be classified or described during such hot weather. Mr. Scott's old soldier was in many respects a very humorous creation. The play seemed to please the audience.

The promenade concerts at Music Hall are proving very attractive to large audiences.

Frank N. Scott, who is doing such good work in advertising the *Empire State*, and providing amusement for the throngs who are daily passengers on the vessel, will probably go on the road in advance of some co. or as business manager during the coming season, though he has not yet signed with any one. He is a good man to have in such a position, because he not only "knows the ropes," but is so popular with the press at large that he can get even the most wily newspaper men to say just what he wishes.

J. B. Mason was closeted with Manager R. M. Field a long time one day last week, but the result has not yet transpired publicly. There is a rumor mentioned in one of the Sunday papers that he will support Clara Morris during the season, all of which advertises Mr. Mason, which is probably why.

Nathaniel Childs, who has not been mixed up in theatricals much since his last season as manager of Madame Janauschek, will be associated, the coming season, with G. A. Mortimer in the management of Roland Reed. Mr. Childs is preparing a dedicatory poem for the Hollis Street Theatre, which will be read at the opening of that establishment in September.

Marcus R. Mayer was in Boston last week. Such hot weather as this is just suited to laying out Mary Anderson's route.

C. W. Thomas and J. B. Mason are about starting on a three weeks' cruise in their yacht *Fantine*, which was formerly the *Etta May*, when owned by the late George H. Tyler.

Charles F. Richards, of whom I made pleasant mention recently as the prospective manager of Dr. G. E. Lothrop's new World's Museum, to be opened on the site of the old Boylston Museum, died suddenly last week of pneumonia.

E. R. Byram, business manager of the Park Theatre, is at Bar Harbor.

I gave a rumor about the Bijou Theatre a fortnight ago, which proved unfounded; but the matter has at last been settled, so facts instead of rumors can be given now. Adolph Neuendorff will have the management the coming season, and a return to the plans of the late manager, George H. Tyler, will be made so far as may be—that is, the theatre will be made a counterpart of the Theatre Comique of Paris. Mr. Neuendorff's influence was felt largely when he was stage manager and director under Mr. Tyler two seasons ago, and he will now take hold of the theatre intelligently as well as enthusiastically. He is a strong man as well as an able manager, and it is his intention to confine the entertainments during the regular season to legitimate light opera or opera comique. The success of Fantine at the Boston Museum, Fanchonette with the Ideals, and similar works, when given faithfully in various quarters, indicate that there is a field for this class of entertainment. It is intended to give Flotow's Stradella as the opening piece. W. H. Fessenden, Georgine von Januschowsky and a fine co. will interpret the works given.

BALTIMORE.

Business at the Academy of Music was rather light last week—lighter than it has ever been during the Summer season; a fact due to the intolerable heat, for the performances of Pirates of Penzance and Iolanthe were given effectively, both vocally and dramatically. With the thermometer well up in the nineties, people will not come to the theatre. The only amusement and enjoyment they want is a place to cool off in and air to breathe. Last week they wanted in vain. The most notable features about the work done by the Washington co. was the singing of Mary Beebe and George Appleby and the clever acting of Louis de Lange and Agnes Stone. On Monday the home co. opened to a good house in Cinderella at School, which was given in excellent style after weeks of preparation. Mrs. Germon appeared as Mrs. Tropics, which is equivalent to saying that the part was played for all it was worth. The management has announced next week as the last of the Summer season.

W. H. McDonald and wife (Marie Stone) have been spending the past ten days with Mr. Eugene Carrington at Catonsville. They are both favorites here, and as popular socially as they are professionally.

The Holliday Street Theatre next season will be under the immediate supervision of the popular young treasurer, Thomas Hogan, although Joseph Brooks will attend to the booking of attractions, dates, etc.

Arthur Benoit, who has been at the Holliday ever since Mr. Albaugh assumed the management, severs his connection with it this season.

Eugene Harvey and wife (Amy Harvey) are visiting relatives in the city.

CHICAGO.

The Marble Heart gave the co. at McVicker's Theatre better opportunities to show what they could do than London Assurance, and this romantic drama probably never had a better representation in this city. Robert Mantell achieved success as Raphael, being manly and earnest at all times, and, when the occasion required it, acted with a passionate vehemence that gained several hearty recalls. Helen Bancroft made her first appearance in this city as Marco, and proved to be an actress of pleasing qualities, although her performance of the heartless coquette was not marked by an originality of treatment, being decidedly conventional most of the time. The chief success of the piece was scored by Louis James, whose Volage was capital in every respect. His reading of the pithy and sarcastic lines given to Diogenes and Volage was admirable, and his acting was at all times easy and natural. John Howson as Mons. Veaudore, Herbert Kelcey as De Chateaumargeaux, Viola Allen as Marie, and Ida Vernon as Madame Duchalet, were all good. Mollie Prindiville, a local amateur, made her first appearance as a member of a professional co. as Clementine, and made a success. This week, owing to the success of the Marble Heart, it will be kept on the boards for three nights, and London Assurance for the rest of the week. The School for Scandal, August 3.

The business being done is not anything like what it ought to be with so excellent a co. It must be that the old comedies and plays no longer suit the public. The idea occurs to me that such plays as Diplomacy, The Banker's Daughter, Celebrated Case, and The Two Orphans, as they could be played by this co., would be the means of filling the house.

The ten weeks' season of the McCaull Opera co. at Columbia was not a brilliant financial success. Artistically it came up to any of the previous engagements. The various McCaull opera organizations are booked for nineteen weeks in all at this house next season, a fact that speaks well for the manager's faith in us as patrons of comic opera. This week the Typical Mexican Orchestra will try conclusions with Theodore Thomas, and, being the greater novelty, may prove the greater attraction. A Moral Crime will receive its initial production August 3. Mr. Hill and the co. engaged in its representation arrived on the 25th, and will rehearse all the week.

A sensation drama, entitled Custer, is to be presented at the Olympic this week.

John Dillon and Nellie Walters will appear in States Attorney at the Chicago Museum Theatre this week.

The Carrington Opera co. was underlined to produce Olivette at the Ice Palace this week, but the engagement has been deferred two weeks.

Richard Maddern has arrived from New York to organize the orchestra for the new Opera House.

Henri Laurent, the tenor, has arrived in the city, and will join the Amy Gordon co. at Grenier's Garden. The co. will continue to appear in La Perichole, as it has made a great success.

The American Opera co., a new musical organization that it is expected will prove the greatest success of next season in an operatic sense, is now being put into shape by the selection of the principal singers.

Charles E. Locke, for a long time business representative of Theodore Thomas, is here looking over the field, and it is said has engaged George Sweet for leading baritone roles in the new co.

Messrs. R. B. Peattie and Wolf Von Schierbrand, whose trouble with Augustin Daly was amicably settled, have gone into the playwriting business in earnest. They announce two comedies and a three-act farce as ready for delivery, and hope to dispose of them before Daly's European agent sees the originals in Germany and claims the American rights.

SAN FRANCISCO.

JULY 21.

The King of Diamonds held the revenue up to a point of profit for the California management last week, and continues two nights of this, as Bartley Campbell's Separation will be brought out to-morrow night. Isabel Morris, as Shoulders' daughter, has, as she does in all work, scored another pronounced success. She is painstaking and reliable, possessing a presence of magnetic attractiveness and a voice of rare and modulated sweetness; which gifts go far toward winning the place in the hearts of the people so often denied artists of equal, if not greater ability. Miss Morris will be missed in Separation, as the cast is made up without her name, as follows: Benton Blair, D. H. Harkins; Major Maxwell, Frank Mordaunt; Abner Day, C. B. Bishop; Felix Fawn, Joseph Holland; Mr. Swift, C. G. Ray; Duke Warren, Mr. Dougan; M. Mair, Frank Wright; Meldrum, Robert Murray; Dora Blair, Ellie Wilton; Mabel Blair, Kate Chester; Mamie Maxwell, Adele Waters; Fannie Maxwell, Jean Clara Walters; Mlle. Florine, Alma Stuart Stanley; Abigail Day, Emma Marble; Milly, Sophie Eggert.

The initial presentation of Gillette's Professor, last Tuesday, was given to a light house, and, the bill failing of success, was withdrawn after four performances for a revival of The Private Secretary, which held the boards to somewhat better business Saturday matinee, evening and Sunday. The money made first week fully counterbalanced The Professor's loss, sending the co. out with an even treasury.

There are all-day performances at the Baldwin now by a large co. of saw, hammer and paint-brush artists, which, if they succeed in knocking down those mezzanine box partitions, will have scored a more pronounced success than any of Mr. Hayman's present season.

Madame Janauschek and her co. met their first 'Frisco audience last night at the Standard Theatre in the following arrangement of characters: Mico and Circe Encore, Mme. Janauschek; Sir Lionel Elwood, A. H. Stuart; Florence Dunbar, Helen Raud; John Fortune, F. Clements; Silvia Fortune, Emma Hagger; Frederick Boston, George D. Chaplin; Arthur Bruce, Louis Bresn; Danvers, George Connor; Henry Dasant, T. A. Wise; Miss Moore, Virginia Nelson. Mr. Sargent is to be congratulated upon so auspicious an opening, as the house was completely filled. The following professionals were present: E. D. Price, Alma Stuart Stanley, W. P. de Garmo, Mr. and Mrs. Joseph Grismer, George Wessells, Mr. and Mrs. Frank Tannehill, Jeffreys Lewis, George R. Boaler, Lizzie Fletcher, John P. Slocum, and a theatre party given to Belle Jackson.

A succession of crowded houses applauded pretty Edith Kingdon, handsome Ada Rehan and others of Mr. Daly's irresistible co. all last week in Love on Crutches at the Bush. Last night Dollars and Sense was presented to an audience quite as large as that of any preceding it with this distribution: Pierce Tremont, Charles Fisher; Eliphalet Lamb, James Lewis; Col. J. Quincy Briggs, Charles Le Clercq; Jack Hemmarsly, Otis Skinner; Harry Lattimer, John Drew; Griggles, Fred Bond; John, E. P. Wilkes; Baron, William Gilbert; Phronie, Ada Rehan; Lizzie Tremont, Jean Gordon; Hope Hemmarsly, Edith Kingdon; Sybilla Briggs, Virginia Dreher; Sapphira Lamb, Mrs. Gilbert; Lyddy, May Irwin. Mr. and Mrs. W. W. Randall, Mr. and Mrs. Charles Haslam and pretty daughter, Miss Ward, F. W. Stechhan and Mr. and Mrs. W. H. Gillette were the only professionals present.

A very large and delighted audience attended the first production here of Nell Gwynne last night, at the Tivoli Opera House. It is from the libretto of W. F. Rochester and presented under his personal supervision. The costumes are new and beautiful, while the scenery is, as usual here, delightful to look upon, and the stage settings were such as to reflect great credit upon the Kreeling Brothers, who spare no pains or expense in bringing out each new opera. Here is the cast: Nell Gwynne, Helen Dingeon; Lady Clare, Katie Marchi; Jessamine, Louise Leighton; Marjorie, Tillie Valerga; Charles II, Lottie Walton; Buckingham, T. W. Eckert; Rochester, R. D. Valerga; Weasel, E. N. Knight; the Beadle, H. W. Frillman. Falcon, Arthur Messmer. Robinson Crusoe held out a week longer than the usual run at the Tivoli, and if Nell Gwynne does as well there will be no cause for complaint on the part of the management.

Nine hundred dollars and thirty-five cents is the amount received at the box-office Sunday night for the first performance of Mr. Stevens' new melodrama, Convict 1240, at the Grand Opera House. This new work treats of convict or prison life in Australia, and is more powerful than anything he has yet done. There is a howling, thrilling realism to parts that will make it a success before a melodrama-loving audience. It is well staged, Carpenter Andrews introducing some very effective revolving shifts. The play is in a prologue and five acts, with the following cast: Kenneth Rawdon, afterward Richard Bright, under sentence for life, John A. Stevens; Sir Randall Rawdon, B. N. Turner; Lord Vargrave, George Turner; Frederick Benton, Charles Edmunds; Moses Shedrack, William Sheldon; Rev. Robert Whitley, George Staley; Lady Rawdon, Mrs. Charles Edmunds; Eliza Jurley, Mabel Bert; Captain Dragoon, J. W. Thompson; Joe Hooper, Ida Aubrey; Col. Graham, J. W. De Lano; Captain of Ship, T. George; Mate, G. McIntire; Thompson, detective, G. L. Montserrat; Milly Graham, Emily Lytton.

"Dearly Beloved Brethren," was composed by Marcus Blum. It is sung by Charles Reed and enthusiastically received in Chicago, a double reflection of credit upon the sons of California.

Charles Haslam receives wise words of pleasant import from advance agent Green regarding the prospects for the Gillette party up North.

Earl Sterling left the above co. here, departing for New York last week by sea and the Isthmus, to join W. J. Florence's co. His successor in The Private Secretary, Mr. Wise, is his superior in the part.

San Francisco now possesses a Quintette Club in the following artists: First and second vio in, Otto Blankart and Robert Uhlig; viola, Robert Poppenberg; 'cello, M. Solano; piano, Miss Hanchette.

Mr. and Mrs. Joseph Grismer gave a dinner party to Belle Jackson last night.

W. F. Rochester, late of We, Us & Co., is now a member of the Tivoli Opera House staff.

Nellie Marlborough and Karoline Pierrepont will both appear at Saratoga Hall to-night for the benefit of Sol Krouse, in Blow for Blow, which will be under the management of Owen Dale.

Charles McGeachy is in the city pushing the Cold Day party. I hope he may succeed, as the co. is said to be having hard luck, yet possessing lots of merit. If the people behind are all as good as the man in front, a little up hill work can be overcome; and such men as MacGeachy are not found wanting when the emergency arises.

Gus Mills is playing an engagement at Vienna Gardens in Los Angeles.

Mabel Bert is considering an offer to go East and play in New York. I trust she may receive a better one to stay a home, as her playing is much enjoyed here.

Poor Theodore Hamilton has had another of his brain attacks, and is now confined in a private asylum. His part of the Parson in Convict 1240 was taken by George Staley. The sufferer is said to be quite low and declining rapidly.

The last time I saw George D. Chaplin, of the Janauschek party was in Salt Lake City, in June, 1874, when he was playing Monte Cristo at the Mormon Theatre to only fair business. The Lingards were spending a day there, en route East, having left Ben Dunning behind on a toot. Brigham Young and Clawson bought Chaplin's benefit night in order to have Lingard appear. Horace declined to do his sketches, as no one but Ben could dress his changes in less than an average of eleven seconds. Being present at the controversy as a fellow-traveler, I volunteered and lowered Ben's record to nine seconds.

A *Call* reporter brought out Jeffreys Lewis as having expressed a hearty dislike for Australia and Australians in general, but for Mr. Allison in particular. In this connection a friend just arrived from the colonies says the causes of the lady's failure to succeed lay with herself in general and Genevieve Ward in particular.

Present at last Wednesday's matinee at the Bush were Mr. and Mrs. Gillette, Mr. and Mrs. W. W. Randall, Mr. and Mrs. Charles Haslam and daughter, the entire Denman Thompson co., Charles Ray, E. D. Price, Jay Rial, Mr. and Mrs. McKee Rankin and daughter and Joseph Holland. I wondered how the last two gentlemen could play at the California matinee and at the same time be present at the Bush, the result of which being my first intimation of the discontinuance of Wednesday matinees at the California, which leaves the Grand and Bush with a clear field for the mid-week performance.

Since the Bay incident, Jay Rial and E. D. Price have concluded to connect themselves in some way with a rowing club, possibly organizing a club from the officers and attaches of the house, naming it the California Theatre Rowing Club. As an advertisement this arrangement would certainly possess the merit of novelty and do no harm to the theatre.

Edwin Deaves, better known as Uncle Edwin, the father of those talented ladies of the profession, Ada and Rillie Deaves, sailed for New York last week.

Wallace McCreery contributed his much-liked tenor voice to the Professor quartette at the Baldwin, and as a result there was more harmony than if he had not done so.

The Home Dramatic Club (Mormon) contemplate a trip to San Francisco. They are quite talented and are celebrated in Utah.

Among last Wednesday night's audience at the Bush were a few people who acted as though Manager Hall would lock them in if they failed to get out before the curtain fell upon the last act. A more needed rebuke was never so prettily administered as by Mr. Daly's co., in that they waited the lines, in order not to be discourteous to and interrupt the brainless few who were tearing their clothes to get out, in the belief that the play was over.

It is said that Harry Coghill occupied Billy Emerson's end half the time, as Emerson only appeared the other half, during the money-making minstrel season at Melbourne. The co. will it is said sail for their Friscan home on the August steamer.

Other Australian rumors say that George Rignold and Titharidge are respectively interested in Youth and Impulse with J. W. Williamson, and that both are doing excellent business.

Several combs. playing in the interior have been heard from this week, which I note as reported. Shadows co., of Morrison, Stockwell and Osborne, also Barlow-Wilson Minstrels, to good business on the Montana Circuit. Peck's Bad Boy, same route, not good; Fred. Warde, light; Janauschek, large. At Sacramento Flora Walsh co. failure. We, Us & Co. against Barrett's Circus, light.

Marie Broughton, Henry Amberg and W. H. Thompson of We, Us & Co., may return, having received 'Friscan overtures to that end while here.

It is pleasant to his two hundred and fifty thousand friends here to know that Charles Reed is working himself in so well at Chicago.

Nellie Marlborough will remove to Los Angeles to reside there permanently. The profession will miss her here but rejoice in her success there.

That cap idea of John P. Slocum's was not bad, as a youngster can be seen at any hour of the day in any part of the city with a convict cap, with a big viser, containing "1240," emblematic of John A. Stevens, melodrama, Convict 1240. M. B. Curtis was seen wearing one over in Berkeley, where a policeman decided not to arrest him only when 1240 came into view. In this connection Joseph Corcoran treasurer of the Grand escaped arrest only by skillful manipulation of one of the finest, who tried to take him in for stencilling the entire city with 1240. Manager Stevens is a close friend and believes in the innocence of the ex-banker, James D. Fish, mailing to his prison home copies of every daily and weekly paper published here in English. Such friendship is not common, and is worthy of emulation in similar cases.

Time is all filled at the Baldwin to April 1886.

That clever gentleman, W. H. Menton, doorkeeper of the Baldwin, spends his vacation at Cloverdale, accompanied by Mrs. Menton.

Treasurer Alf Hayman devides his time between Santa Cruz and Los Angeles, accompanied, it is said by Mrs. and Mr. Sam Mott. I was about to say Hayman, but wait for further particulars, and good references, my friend, before I give you a wife, for I hear this: Soon as it was known that the piratical treasurer of the Baldwin was coming down, every young lady was sent off to boarding-school and each money-drawer and bank vault in town was locked up forthwith.

Orders by mail for the forthcoming Haverly Minstrel season are beginning to arrive. As the season does not begin until August 10, the signs point to a sensation in minstrelsy. Charles Reed is somewhat responsible, as he will give the season an impetus not otherwise obtainable.

As a souvenir of their visit to the coast together W. W. Randall presented Charles Haslam with a gold-headed cane of native California rosewood. Charley is delighted to know he now has something with which he can shove the fog off the Baldwin lobby stoop, as he passes in and out, next time he comes this way.

Belle Jackson has been the guest of her friends, Mr. and Mrs. Harry Green and Mr. and Mrs. Monteverde, during her stay here, and with whom she has made several pleasant excursions among the immediate watering-places on and off the bay.

Denman Thompson's week at Oakland has resulted profitably, the Oakland Theatre having been crowded to its utmost each evening last week.

From the *Figaro* I learn that W. J. Russell returns East this week to resume his old partnership with Harry Le Claire. They play the after-piece business with Hallan and Hart's comb.

Power of Money, Cattle King, Prisoner for Life, and Notre Dame are all ready at the California when wanted. The financial result thus far is simply a large profit to the management, and everybody in town, both in and out of the profession, repeats "I'm glad of it," and "I told you so," every time the names of Rankin, Rial and Price are mentioned. Who wouldn't?

Charles Schroeder, just arrived, was summoned home by the sad intelligence of the sudden death of his wife.

Manager Al Hayman, accompanied by his wife and mother, enjoyed vacation a while at Lake Tahoe. Mr. and Mrs. Ernest Hesseltine, accompanied by Eleanor Barry, went East last Thursday. They join the Tony Hart co. after four days rehearsal. Miss Barry is one of the ripest of our late crop of debutantes, and gives promise of achieving future greatness.

The French citizens celebrated the "Fall of the Bastile" last Tuesday. Part of the ceremony took place at the Grand Opera House, of which the national anthem, by Louise Elliott, and a poem of Aime Masson, read by Paul Juignet, were notably among the most interesting features.

At the Standard matinee Saturday photograph souvenirs of Kate Castleton were distributed to all the good-looking people present. I was there, but didn't get any, and I think the bonnie Katharine might make an exception in my case and send me one.

Charles W. Cornelius, co-manager with F. W. Stechhan, of the Standard, left yesterday for New York City, where he will remain until the new Standard Minstrel co. is completed. Charley returns with them. Billy Sweatnam, Bob Campbell and Pete Mack are engaged. The new season will open about August 20, during the Haverly-Reed engagement at the Baldwin. Emerson will scarcely arrive in time for his appearance at some other house and give us three minstrel shows at the same time.

The now celebrated Juvenile Opera co. appeared at Woodward's Gardens Saturday and Sunday to larger assemblages than during the former engagement at this popular place of resort. In addition there were the usual excellent variety features, which interests the adult as well as the child. Indeed, it is wonderful what numbers of papas are willing to sacrifice themselves to the enjoyment of their children at Woodward's, Saturday and Sunday afternoons.

The mysterious charm in the Phainosidon exhibition, protects an already well-established business. It grows, if anything, and is up to the present one of the sought-after attractions of our city.

The same may be said also of the panorama, Battle of Waterloo, which is visited and revisited by a sufficient number of people to make it profitable all the time, week in and week out, day and evening.

A little four-year-old girl, very fond of Charley Reed, and her love is entirely reciprocated by the "plain comedian," wrote him a letter last Sunday. Her parent holding her hand and pen, wrote just as the child instructed. I quote some of the quaint remarks: "I'm pretty better;" "You're my black Charley Reed, and you're my white Charley Reed, and I've got two of 'em;" "Come home pretty sooner;" "I'm glad you blowed [brought] the house down at Kawgo;" "When you come home, you must stay pretty longer;" "If I could see pretty white Mrs. Reed I would love her," and so on.

Mr. McCaull is trying to prevent Kate Castleton from singing "Read the Answer in the Stars," by injunction. Better hurry up, as the Crazy Patch 'Friscan season is now over.

Charles Sewell, treasurer at the Wigwam, looks as pleased as a Fourth of July boy, with his pockets full of toy pistols and fire-crackers. Evidently business must be good down on Stockton street, where the Wigwam is. The Phoites and Harry McCarthy this week.

Manager Robert M. Eberle transfers himself to the California, while the Baldwin is undergoing repairs and redecorations. Meanwhile he is drawing largely from his well stocked fund of entertaining powers, in behalf of a relative whom he has not seen for eighteen years. The *San Franciscan* says it is Mrs. David Eberle, his mother, while *Music and Drama* says it is a brother. No matter which it is, the one seeing San Francisco under the guidance of this enjoyable gentleman, is sure to be entertained and edified.

J. R. Wilkins, scenic artist of the Bush Street Theatre, has excelled all previous efforts in the work he has done for the Daily settings, and will exert himself for M. B. Curtis and Spot Cash.

From a letter of Harry P. Coghill, dated Melbourne, June 16, I glean the following condensations: "J. C. Williamson arrived with new American plays, which he will produce shortly. Dion Boucicault expected next steamer and opens at the Royal about July 11. Clark and Ryman's Red-Stocking Minstrels closed here, and after one week's rest go on the road. Alf Lawton is idle. C. W. Fredricks, a 'Friscan baritone, and Kelly, of Kelly and Leon, are singing in Iolanthe. E. D. Davies, ventriloquist, is with John F. Sheridan's co., playing to big business at the Gaiety in Sydney. The Majeronis are playing Foundry-Master (Claire) at the Opera House. Federal Minstrels closed at Academy, which is condemned, and may be rebuilt. Gracie Plaisted, with the Brigands, is at the Bijou."

Sunday evening's performance of Crazy Patch ended a highly successful three weeks' season, both from an artistic and a financial point of view, at the Standard Theatre. Miss Castleton, the bonny Katharine, made as favorable an impression as she ever did here, and her prospects for a brilliant future never looked more favorable. She has Mr. Gunter's work in Crazy Patch, which compares favorably with those of its kind in some respects, while in others it excels. She now possesses John Russell an excellent manager, and if she could but keep the present co. together, or get as good people, her success is assured. Kate Chester, the clever Lucy of the party, has been engaged—for the present, at least—as a member of the California co., making her first appearance to-morrow night as Mabel Blair in Separation. J. N. Long also retires, under advice of his physician. It was stated to me by a mutual friend that Mr. Long had been threatened of late with an affection of the bladder, which would develop into a serious complication if not arrested at once, and the only way to accomplish this is to leave off all work and undergo a serious, but not dangerous, surgical operation, which will confine him to absolute retirement for from one to four weeks. Coming at this particular time, it is truly unfortunate for Mr. Long, as it compels him to refuse three exceptionally good offers, viz.: In addition to that from Harry Phillips to remain with the Castleton co., is one from Charles Frohman and another from Charles Haslam for the Gillette party. In such demand, Mr. Long cannot well remain idle, even a month from now, and I trust he may find it an easy matter to pull through his affliction at the earliest moment, and come out with new health and strength and a brand new engagement, equal to any or all he has been obliged to refuse.

To return to Miss Castleton and her co., I am told J. W. Summers and Anna Boyle have been secured, the latter taking the place of Kate Chester, as Lucy, the former playing Tubbiana, the part now performed by Chearles Seaman, while Harry Phillips will play the Doctor, in lieu of Nick Love. Mr. Russell, I believe, remains as the Maniac; also Eddie Girard as the Policeman. The co. left to-day for the North, where they will open either at Victoria or Portland, 24th. Bon voyage to Harry Phillips, his talented wife and the merry little Crazy Patch party.

John A. Stevens, director of the Grand, distributes satin programmes at Wednesday and Saturday matinees. They are of a different shade each time. Those of last week were old gold and blue. If the madness for crazy-quilts exists in as great a degree among 'Friscan ladies as elsewhere (and if it does not now, Mr. Stevens will see that is forthcoming), then matinees at the Grand are expected to develop great healthiness.

W. W. Randall, business manager of the Gillette-Madison Square co., sails to-day. I hereby extend him my hearty thanks for several courtesies which tended to smooth down the rough places in the path of a dramatic correspondent. In Mr. Randall is one of the capable men of the profession. He is a most attractive gentleman, and having once been THE MIRROR representative here, he knows what items facilitate his work, and does not hesitate to impart his knowledge when it will do most good. Send us more Randalls and fewer close-mouthed know-alls.

Messrs. Rial, Rankin and Price have treated Mr. Voegtlin, their scenic artist, loyally. In return, Mr. Voegtlin has treated them very shabbily, having repaid their kindness by leaving town without an "I'm going," a "good-bye" or a "thank you." The supposition is that the artist has engaged with J. M. Hill to paint the Union Square scenery for the Margaret Mather season.

Joseph Holland has received a flattering proposition from Clara Morris for the forthcoming season.

Minnie Lee, the pretty Nautch girl of the California Theatre, has abandoned dancing, and will in future play.

Frank Mordaunt has declined an offer to star next season, being too well satisfied with California climate and prospects.

Franz Reinau, the manager of German Theatricals, has engaged Mme. Eola Carfino as leading lady for his coming season of Sunday night performances in German at the Baldwin Theatre.

Aurora Floyd will be the attraction at the Standard Theatre, 26th, on which occasion Hudson Liston will take a benefit. Julius Kahn will appear for the first time here in four years.

"Please don't shoot at the akturs till after the show, when you can meet 'em in Snaggs' saloon and settle it," is said to be a request posted in the theatre in Dry Wash, Arizona.

Niagara Falls and the Cataract will be seen at the Bush during the M. B. Curtis Spot Cash engagement.

Manager Ned Foster is pushing the Neptune Gardens Pavilion, Sundays, at Alameda, into a paying property.

I think Mr. Daly carries his iron-clad "No free list" rule a little too far with the daily press—at least in San Francisco. The gentleman will awake some fine morning and find our dailies so antagonistic that they may cut a large-sized slice out of one of his audiences. This would give them an opportunity to report a falling off in his business, and as "nothing succeeds like success," the rest of his season might succeed like a loss. The Bush Street is small, and it behooves Mr. Daly to fill every seat in the building, else a loss is sure to come, even at advanced rates. A hundred seats purchased by our critics' friends, and not occupied at all would create the opportunity above-mentioned, and the 'Friscan critics are up to just these sort of tricks. We shall see what we shall see.

The proposition of expenses both ways, house, advertising and attaches, made to Bob Eberle for his reappearance as the Grand Duke, at Santa Rosa, has fallen through. It seems that Mr. Eberle replied that if the Santa Rosa parties would throw in the gas-bill he would go down, to which the manager in turn replied by asking if Mr. Eberle wanted one of his lungs, and to-day the engagement is off.

Manager John P. Slocum of the Grand greeted me in his usual pleasant way the other day, and inadvertantly paid our journal a very pretty compliment. He said: "Max, I cannot for the life of me see how you manage to collect so much reading matter for your letter, but I do see that in order to get the news one is compelled to get THE MIRROR." I said: "John, bear in mind the fact that you are isolated down there in that dingy office at the Grand, buried to your eyes in contracts, salary-lists and bookings, and thus situated I cannot for the life of me see any way for you to inform yourself otherwise than in the way you mention. John, if to-day you were THE MIRROR correspondent and I manager of the Grand, what would we do?"

W. O. Wheeler, in advance of Dan Sully, is expected to arrive this week.

Australian news comes in large instalments by the last steamer, one of which brings the intelligence of a new theatre, the largest in the colonies, to be erected shortly at Melbourne, by Jules Joubert, a wealthy Frenchman, and Commissioner of the late World's Exposition there. The new building will be designed something after the architecture of the Grand, Bordeaux, with desirable features combined from the Grand Opera House, Paris, and the great Tabernacle at Salt Lake City. The site is Little Bourke and Exposition streets; name, Alexandra; manager, Signor De Vivo most likely, as he has been invited to accept the same.

Barrett's Combined Railroad Shows—in other words, the Circus—played at Oakland last Saturday, and the large delegation going from this side of the bay return with glowing accounts of the performance, saying everything on the bills was seen in the tent, and more too.

Le Rouble Rouge (The Red Rouble) is P. H. Kirby's new play, which has been read by Bob Eberle and promptly accepted. It is said to be one of the strongest ever submitted to the Baldwin people, and will be brought out after the Haverly Minstrel season, with Jeffreys Lewis in the leading role.

I hear on good authority that Mr. Hayman is delighted to trade off the Bartley Campbell for the Haverly party to open with, and considers himself lots of money ahead from the change.

I saw the Gillette party off this morning and observed the following: Mr. and Mrs. Gillette overslept themselves and the steamer was held in waiting for them. M. A. Kennedy asked W. W. Randall where the cigars were. Randall gave him a cigarette, and Kennedy said, "must this last me to Victoria?" Kennedy is said to be a poor sailor. Therefore it was quite amusing to see the different members of the Gillette co. trying to get changed to the "other side" of the steamer, positively refusing to be witnesses of or party to Mr. Kennedy's agony.

Since writing of Nick Long's coming temporary retirement from illness, I learn that he will get out in time for the Modjeska season of '85-86, and that he has closed with the Haslam-Randall-Gillette-Kennedy party for '86-87, and will be stage manager.

Manager Dorney has under consideration a very tempting offer from D. J. Simmonds, at Sacramento, to play there en route East, as the Daly co. will otherwise go to New York direct from here.

The Baldwin improvements will extend largely to the lobby, which Manager Hayman will pattern in magnificence after that palatial barber-shop in Chicago, so well known to the profession. Please whisper this, as Mr. Hayman is keeping it a profound secret, and no one here will know of it until it is read in THE MIRROR.

CLEVELAND.

The Pavilion had good business with Gibbons and Doyle in Muldoon's Picnic. The stock co. was disbanded Saturday, and hereafter they intend playing regular combinations. The Pavilion will also be under new management. Josie Mills' Comedy co. plays this week, giving Only an Irish Girl.

The Dime Museum announces a double bill. Hofferman and McDonald in Muldoon's Picnic. This chestnut is old but still in the ring. Ten or a dozen specialty artists give the performance on the curio-hall stage.

At the People's light attendance given to return engagement of Charles Fostelle's Mrs. Partington. Collars and Cuffs announced for this week.

The White Elephant was well patronized last week. A strong bill. May Fiske this week.

Van Amburgh's Circus will show in Cleveland, August 17, 18.

"The Cleveland," Drew's new theatre, is several feet above ground.

PHILADELPHIA.

It seems like an aggravation of discontent to write of theatrical matters when poor humanity can scarcely exist beneath a roof. It may, however, be pleasant to anticipate and cool ourselves by a contemplation of pleasures in store for us when Winter comes again. All of our leading managers are taking their Summer holiday, most of them being scattered along the Jersey coast. Messrs. Southwell and Morton alone are at work. They are trying to make the balance-sheet look satisfactory at the Virginia Garden in Atlantic City. I fear the effort is vain, and that they, too, must learn the lesson that, in spite of their deserved popularity, the cooling breezes on the beach are formidable rivals.

The various houses here are all undergoing repairs, the most extensive of which are at the Walnut. The patrons of this old house, which, by the way, was beginning to show its age, will hardly know it, so great will be the change. An entire new stage, new drop, freshly upholstered seats and a beautifully frescoed dome will combine to make Manager Fleishman smile with commendable pride.

The feature of the coming season will be the new Temple Theatre, now being constructed on Chestnut street, below Eighth. George C. Brotherton, proprietor and manager, kindly gave me a glimpse of it a few days ago. It will have an entrance 33 feet in width on Chestnut street, leading up by easy stairways to the second floor of the building, with an elevator to convey the weary to any floor of the house. There will be two galleries hung by 2 1-4 inch iron rods thus dispensing with all posts. The seating capacity will be from 2,200 to 2,400, and all the seats, together with the six proscenium boxes, will be so constructed as to afford a full view of the stage. The orchestra chairs will be of the Wallack fashion. The furniture, upholstery and carpets will be supplied by Henry Sanderson and Co., Dell Noblit and Co., and J. and J. Dobson. The depth of the auditorium is 75 feet; width of stage opening, 35 feet; and height over stage 60 feet, arranged for drop scenery. The foot and border lights will be the Edison electric, the plant for which will consist of two boilers aggregating 130-horse power, with dynamos to supply 700 lights. There will also be a Corliss engine of 80-horse power. As a guard against fire there will be 200 tanks over the stage with a capacity of 3,000 gallons. The architect is Henry J. Dudley; decorators, William R. Hoctor and Gibson and Son. The electric gas-lighting appliances will be supplied by the Novelty Electric Company. In addition to the theatre the building will contain a museum and Winter garden, after the style of the Eden Musee, and an art gallery where artists can display and sell their pictures.

The house will be opened Sept. 13 by the Madison Square co. in Sealed Instructions. The manager feels confident of a large share of patronage.

In the absence of theatrical amusements the several Summer Gardens are doing a fair business; but nobody stays in town who can get away.

The gossips say there is a lively competition between comic opera and negro minstrelsy for the possession of the Arch Street Opera House.

NEW ORLEANS.

The St. Quinten Opera co., at the Spanish Fort, has been for the last few days entertaining New Orleans opera-goers with Offenbach's, musical opera Mme. Favart. Notwithstanding the lack of rehearsals, the performance must be written down as a surprisingly good one. On her first entrance Miss St. Quinten found that her friends of two seasons ago pleasantly remembered her. Her interpretation of Mme. Favart was received with hearty encores. Since her last engagement here she has acquired a finish of voice and action, that adds greatly to her attractiveness. Mr. Moltey is a very fair tenor, but is a little timid in his acting, which, no doubt, was caused by lack of rehearsals. Reed Wilson Harry Rattenberry and the other principals gave their respective roles acceptably, and the chorus although few in numbers, deserves special mention for its work. The orchestra, under the direction of J. C. Kenny, did as well as could be expected under the various difficulties of transposing the score from that of the piano to wind and string instruments. The material of the co. is satisfactory, and will in time, with the requisite rehearsals, giving pleasing performances. The crowd was very large at the opening, and Manager McGrath may feel assured that his exertions in behalf of the public will not be overlooked. He has worked very hard to make this a popular resort, and its success is already foreseen. He certainly merits the very best wishes that can be given him.

The Ramblers closed their engagement at Faranta's last Saturday, after two weeks of financial success. This closes the theatrical season at this house, which, as far as can be learned, will open again on the 1st of September.

ST. LOUIS.

Uhrig's Cave (Pat Short, manager): The hot weather is sending large audiences to this resort, which of course, has the advantage of an excellent drawing-card in The Three Black Cloaks. George Denham and Blanche Chapman still continue to merit the warm reception accorded them on all occasions. They are the life and soul of Ford's co. The dudes seem to find the chorus-girls inanimate and unappreciative of their efforts to catch a sweet smile or a shy glance in response to notes and nosegays. The Mikado, with its original score, properties, especially designed costumes, and beautiful scenic effects, will be produced next Monday. Charles Ford has purchased the right to produce The Mikado in certain States among them Missouri.

Schnaider's Garden (James Hannerty, manager): The success attending Olivette has been so good, that Billee Taylor has been postponed. Business has been excellent here, and James Hannerty, the new manager, has scored a hit on the clever manner in which he has worked up the business. Nellie Page, the young artiste who is best known as one of the bright lights of the Dickson Sketch Club, has been excelling herself in singing and acting.

Casino (George McManus, manager): The Alice Oates Comic Opera co. is drawing well. Alice Oates is at present in Louisville.

The Siege of Paris, that beautiful panorama, is doing splendidly. It possesses a wonderful charm and is of great historical interest.

The St. Louis Natatorium, by far the best appointed swimming-school in this country, is doing an enormous business. The Monday night socials at which ladies and gentleman bathe together in the pool, has made a big hit. It is well patronized by the profession.

Frank P. Colman, a very popular young newspaper man, has accepted a position on a government survey, at present in Kentucky. He is the son of Commissioner of Agriculture, Norman J. Colman.

Edith Houston, the actress, leaves for New York August 1 to accept a position with a leading co.

The Thompson Opera co. will return to St. Louis shortly. Among their productions, it is announced, will be The Mikado. They will be seen at Schnaider's Garden, Manager Hannerty having secured the co. for the rest of the season. If the Thompson co. attempt to produce The Mikado here, Manager Ford says, there'll be music in the air, as he claims the sole right to produce it in St. Louis.

CINCINNATI.

The Thompson Opera co., in Beggar Student, can be credited with having scored the season's hit, at the Highland House. The opera was brilliantly produced in every respect, the costuming being a special feature. MacCollin's Ollendorf was noticeably good. The weather has been of such a nature as to induce hilltop visits, and consequently the handsome little resort was nightly crowded. This week, The Mikado with the following cast:

The Mikado of Japan	W. Gillow
Nanki-Poo	Philip Branson
Ko-Ko	A. W. F. MacCollin
Pooh-Bah	Willet Seaman
Pish-Push	Will H. Kohnle
Yum-Yum	Franc D. Hall
Petti-Sing	Bebe Vining
Peep-Bo	May Branson
Katisha	Carrie Godfrey

The season has thus far been satisfactory, and if business continues profitable Manager Collins promises some excellent attractions.

Manager James E. Fennessy, of Heuck's, returned 24th from New York, after several week's absence. The Harris Opera co. open 27th at the Zoo, playing Pinafore on a ship which has been constructed for the occasion on the lake of that attractive resort.

Manager Miles is the originator of a $6 excursion to Chicago and return current week. It promises big returns financially.

The Vine Street Opera House, under the management of Signor Gabriel, reopens August 1, Black Crook being the inaugural attraction with John R. Allen's co. as its exponents.

Manager Havlin is in the East.

Alexander Haig, leader of the orchestra at the Grand Opera House, is responsible for the bulk of the music in Phister's new play, A Soap Bubble.

The Dennison Hotel managers of this city attached Fred Englehardt's Old World Gem comb., 23d, at Dayton, Ohio, for an unsettled hotel bill.

Manager Harris is absent in Chicago, and prior to his return will visit Pittsburg, Baltimore and Louisville.

Lizzie Evans, with Fogg's Ferry, Dew Drop, Culprit Fay and Florette as her repertoire, under Charles Callahan's management, will open her season at Lexington, Ky., August 24, going thence to Columbus, O., and playing in Cincinnati at Havlin's during the week following.

Louis Gossin, who will form one of the co. supporting Bandmann next season, has been tendered a benefit at the Highland House, the date fixed for same being August 12, with Fanchon as the attraction.

The panorama, Battle of Sedan, will be exhibited in this city August 15.

As a matter of reference, and in the interests of THE MIRROR's readers, the cast for Pinafore at the Zoo Garden late performance is herewith appended:

Josephine	Agnes Earle
Buttercup	Abbie Nicholson
Hebe	May Douglass
Ralph Rackstraw	Robert Nodine, Jr.
Sir Joseph Porter, K. C. B.	Frank Deshon
Captain Corcoran	J. P. McSweeney, Jr.
Dick Deadeye	Charles Osborne
The Boatswain	I. Brandt
Boatswain's mate	Fred Palmer
Lieutenant of Marines	Will Nichols
The Midshipmite	Little Becky

Carlo Torriani will act as musical director.

The ship upon which Pinafore is to be produced is seventy feet in length, and in her construction has involved an outlay of $1,500.

Theodore Mittoff, the clever treasurer of Heuck's was in the city 24th, for a few short hours, and returned to his Summer quarters at Lancaster, Ohio, the same evening.

COLORADO.

DENVER.

After a pleasant two weeks' sojourn in the East I again assume my duties as correspondent for the best dramatic paper published, as THE MIRROR was invariably called by the professional people with whom I came in contact during my absence. I visited a few leading theatres; but saw none that could possibly compare with our own elegant Tabor. Through the courtesy of Augustin Daly's manager, I attended the splendid performance of A Country Girl at Hooley's Theatre, Chicago.

Outside of another failure down at the Academy, there has very little occurred of interest in the theatrical line for the past two weeks. The stock co. venture proved very disastrous. Matters reached a crisis during the recent Pinafore week. Old story: Unpaid bills—exhausted treasury. All the members that could have betaken themselves to more genial climes. L. H. Phillips, the manager, immediately departed with the Cold Day co., as did also his wife, Velma, who took Lydia Yeaman's place. Mr. Place, who was associated with Mr. Phillips in the stock venture, is the chief loser. He is said to be still in town. Ada Lawrence and Miss Fenton went to Chicago. Walter Adrian and R. W. Belgrave loined Grace Hawthorne—the latter as advance man, I understand. Richard Crolius is in town. He took a benefit on Saturday, 25th. Dion Boucicault's The Colleen Bawn was billed both at night and matinee.

All this trouble, however, did not prevent Grace Hawthorne from fulfilling her engagement, week of 13th, which followed the collapse. Her manager, Mr Kelly, and Frederick Fishbeck, Mr. Hughes' right bower, attended to the box-office business. Queena was played nights and Miss Multon at matinee. Miss Hawthorne was very favorably received. Business was very good.

P. T. Hughes, the proprietor of the Academy, will again take up the managerial reins.

Fred. Warde, the eminent tragedian, closed a successful week on Saturday night, 18th, at the Tabor. His repertoire was Virginius, Othello, Damon, Richard and Lady of Lyons. His Virginius is said to compare favorably with the once-famous rendition of the character by unfortunate John McCullough.

The inimitable Sully and his Corner Grocery opened for a week on Monday night, 20th. Business thus far (Thursday) has been fair. A really good performance and co. Mr. Sully, as Daddy Nolan, is funny. Everything the mischievous kid (Master Malvey) does creates an uproar. For the week of 27th Mestayer's We, Us & Co. is announced, followed for three or four nights, opening August 3, by Haverly's Minstrels. August 10, The Devil's Auction will attempt to renew its enormous success of a year ago. Week of 17th, the same co. gives Zamora; or, The Snow Queen. Week of 24th, Sanger-Aldrich co. in In His Power.

Mr. and Mrs. Fred. Warde were entertained by local residents, as were also some of the members of Grace Hawthorne's co.

The Corner Grocery plays the circuit week of 27th. After three weeks at the Bush in San Francisco, the co. makes a jump to Chicago. Only two stops were made between here and New York.

The Dress Rehearsal co. were tendered a reception in Leadville. The co. has returned home.

Arthur Sullivan, the composer, visited Denver recently. He visited the Tabor on night of 15th, and after Mr. Warde's performance of Othello was shown through the house by Stage Manager Alexander.

The advertising schemes possessed by the Corner Grocery are many.

The Colorado Springs Opera House will close indefinitely after the We, Us & Co. engagement, August 3. So the *Tribune* says.

Grace Hawthorne is playing the surrounding towns. She has a return date at the Academy in about three weeks.

The Mexican Band is negotiating for a date at the Tabor.

At this writing the circuit is being done by Fred. Warde and Barry and Fay.

It is reported that the Cold Day co. went to pieces in Laramie, Wyo.

All is dark out at the Exposition. That Summer snap came to grief not long since.

California Hall is a favorite resort these Summer nights. The Ladies' Orchestra is still the card.

I understand that Mr. Warde closes his season after playing the circuit.

Lydia Yeamans and her husband, Mr. Titus, both formerly with the Cold Day co., are at the Clifton House.

The *Tribune* paid Prof. Wolf's orchestra at the Tabor a high compliment in an editorial of Sunday, 19th.

Manager Kelly boomed his Only an American Girl up to the top notch. The matinee was one of the largest ever drawn to the house. The admission was twenty-five cents to all parts of the house.

From the *Tribune-Republican*: "We are very glad to read the announcement that Stanley Wood's opera, Brittle Silver, is to be produced by a co. of professional singers. It is eminently a Colorado production. Both the score and the libretto were written by Colorado men; the scenes are laid in Colorado, and the libretto is written largely in the vernacular of the mining camp. Since its production here by amateurs, three years ago, Brittle Silver, has been reconstructed. It now has three acts, and a number of new solos and choruses have been added. Special attention will be given to the mounting of the opera. The scenery will be spectacular, and will represent such well known Colorado scenes as Black Canyon, Chippeta Falls and Curricanti Needle. Brittle Silver is booked at the Tabor for the week of August 31. At the conclusion of the Denver engagement the co., which is to be known as the Brittle Silver Opera co., will play the Colorado circuit, and then take the opera East for presentation in the large cities. We believe that Messrs. Wood and Hunt, the authors of Brittle Silver will now realize the success their clever work deserves."

Lydia Yeamans complains bitterly of the treatment she received at the hands of the leaders of the Cold Day co. I have not, however, been able to see her, and get an account of the trouble.

PUEBLO.

Opera House (Charles Krelschmer, manager): The Mexican Automaton co. played to small houses, 17th and 18th. Something novel in the amusement line and well worth seeing. The programme consisted of singing and dancing, a funeral and dance by Indians, and concluded by a mock bull-fight. Taken all in all it was a very fair performance and deserving of better patronage. Frederick Warde, in Virginius, played to a small house, 21st; the star was excellent and support good. As Virginia, Miss Mittens Willett was recalled twice. She gave a very fine performance, and deserved the favor bestowed.

DAKOTA.

FARGO.

Opera House (Harry Robe, manager): Nothing last week. Peck's Bad Boy, 20th and 21st, to big business. Clara Louise Kellogg's Concert was announced for 27th, and Only a Farmer's Daughter for 31st. William O'Neal, proprietor, will begin Sept. 1, to enlarge and otherwise improve the house.

Item: The Odeon and Coliseum are doing good business for the time of year.

DISTRICT OF COLUMBIA.

WASHINGTON.

The houses were remarkably good last week to see Fatinitza, which was presented in an indifferent manner. The visiting Mexican editors occupied the boxes Thursday evening. This week, the Beebe co. in Chimes of Normandy and Pinafore. Next week, Boccaccio, by the Winston co., will probably close the Summer season, which has been wonderfully successful. The Fall season will begin Sept. 7 with Romany Rye.

Rumors reached me that Joseph Brooks was about to assume the management of Albaugh's Opera House. Inquiries at the theatre elicited the fact that he will do so if Manager Albaugh concludes to pay a long-talked-of visit to Europe. Nothing is settled. The impression at the theatre is that Mr. Albaugh will not go before next May.

I send you the following from the *Evening Star* of the 25th, which you may find interesting:—"Back in the 'sixties, say '66 or '67, there existed a dramatic club which was, perhaps, the pioneer of these organizations in the District, and was called the Grover Dramatic Association. It held its meetings in the old Union League Hall, on Ninth street, which was fitted up with stage and scenery, and all other appliances not only for proper and effective rehearsal, but also for the giving of performances, many of which were presented to good audiences. Among the members of the Grover were E. F. Ten Eyck, William MacDowell, Ed. Loomis, E. A. Protois, W. Wilkinson, T. Harry Donohue, E. C. Townsend, H. Sargent Jones, George D. Scott, Dr. Ralph Walsh, James P. Scott, Charles L. Hulse, Mrs. Holt, Mrs. Eddy and Mrs. Carter. Charles L. Hulse was the president of the organization, and E. A. Protois was the stage manager. The first public performances were given at the old Washington Theatre, now the Theatre Comique, and included two representations of The Lady of Lyons and one of Romeo and Juliet. It will thus be seen that this club had a lofty ambition, but it may be said that the excellence of its presentation fully justified the selection of the different plays. In Bulwer's beautiful drama Mr. Ten Eyck played Claude; J. P. Scott, Beauseant; H. Sargent Jones, Glavis; E. C. Townsend, Gashen, and Mrs. Holt, Pauline. Subsequently the club rented Grover's Theatre, and gave a week's season of legitimate performances, among the plays presented being Love's Sacrifice, The Hunchback, and those which had been before given. Mrs. Fred. Meek, a Baltimore actress of considerable ability and of great personal beauty, was engaged to sustain the leading female roles, and acquitted herself with great credit.

"Of the old members of this club, which, by the way, was named for Leonard Grover, who at that time managed the National Theatre, Mr. Ten Eyck has been a professional actor for many years under the name of Egbert. Messrs. Loomis and MacDowell both became professionals, and H. Sargent Jones is the H. J. Sargent who had such a brilliant career as the discoverer and manager of Modjeska, and subsequently as the representative of Dion Boucicault.

"Jones, who is a Boston boy, was at that time a clerk in the Post Office Department; but the humdrum of official life was too slow for his aspiring genius, and so he dabbled in amateur theatricals and practised legerdemain until he should be prepared to swoop down upon a confiding public. He made his first venture as a magician in Seaton Hall, at the corner of Ninth and D streets, being the first to occupy that building after its completion. While he did not make much money in the seven performances that he gave at this time, he considered his skill sufficient to warrant his giving up his Government office and going on the road as 'Prof. H. J. Sargent.' For several years he was a successful conjurer, revisiting Washington twice in his professional capacity, performing once at Odd Fellows' Hall, and, afterwards, playing an engagement at the National Theatre."

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The Ford Dramatic Association, 15th, produced American Born before an immense audience. In fact, by 8:30 people were turned away from the doors. It is an intensely interesting play, and fully deserved the house it received. Lawrence Hanley as George Seymour and Frank Readick as Laban Brood, together with Augusta Chambers as Mary Hope, were the principal characters. The play was a great success, and on account of people being turned away, it was repeated 16th, to another large and delighted audience. The Fords produce, on the 22d, A Life for a Life. This play will take in all the members of the Fords.

ILLINOIS.

SPRINGFIELD.

The House has been closed for several weeks, and nothing will appear until September. A few strolling variety players, unknown to fame, have been giving entertainments at Oak Ridge Park for the past two weeks to light business.

AURORA.

Coulter Opera House (R. W. Corbett, manager): The Josie Crocker comb. played here all last week at ten and twenty cents. Entertainment very fair for the money, and drew large houses nightly.

ROCKFORD.

Opera House (C. C. Jones, Manager): The Barlow-Wilson Minstrels, 21st, to a large house. The performance was the best in the way of a burnt-cork show that we have seen in some time. The banjo-playing of E. M. Hall was fine. Messrs. Welby and Pearl, in song-and-dance, were especially good. George Wilson is simply immense, and kept the audience in a roar. Milt Barlow, in his specialty, Uncle Ramus, is the best old darky character we have seen. The violin playing of Eddie Fox was very fine. Charles Goodyear was at all times funny. His song, "The Absent-Minded Man," was a hit. The Troublesome Dog was given as an afterpiece. It was above the average minstrel wind-up. This engagement closes the Summer season. The house will be completely overhauled, repainted, etc.

PEORIA.

Grand Opera House (Lem. H. Wiley, manager): Haverly's Minstrels, 20th, to a packed house. Standing room was all taken. Charley Reed, the California comedian, is a valuable addition to the co. His act is of the Wilson and Thatcher style. The Craggs, as usual, were the feature of the evening. The "baby," a five-year-old member of the family, appeared here and was presented with a basket of flowers nearly as large as himself. Manager Wiley has secured the celebrated Rackett Family as his orchestra for next season. The Mexican Band is booked for August 17.

The Standard (William Meredith, manager): Fair business this hot weather. The Punch and Judy and stage performers are the features.

Arena: Forepaugh's show will pitch tents here August 21. This will make the third tent show here this season.

INDIANA.

INDIANAPOLIS.

At the Zoo the attraction has been the D. Clifton Gold Belt co., and such a belt it deserves, too. Though this was the only house open during the week, the attendance was not the best of the season. The weather was just an advance-sheet from the new edition of Sheol, and this, together with a change in the attraction as advertised, tended to decrease the patronage. But a fair week's work was done all the same. For this week the Laurence and Loraine Crystal Pyramid co. has been secured. This co. comes almost unheralded and unknown. It is said to be a little on the Black Crook order. If this be the case the audience will much regret that they, too, are not of the stage people in point of scantiness of costume.

There is a very romantic story told about Joe Gordon, for several years the treasurer of the Grand. The story is, indeed, romantic, as it implicates a very wealthy lady, a Southerner, and the owner of a large and prosperous plantation near Montgomery, Ala. On a Northern trip, a few months ago, the wealthy L. and owner of a P. was compelled to wait for connection in our Union depot, and while there she met Mr. Gordon. It would seem that the case is one of love at first sight, and the approaching marriage of Mr. Gordon and Miss Inez—is the talk of his immediate circle.

A. B. Bennett and party, in charge of Burr Robbins' car No. 2, passed through here on Monday en route to Franklin, this State. The report that he made was a satisfactory one, except that one of his party had fallen from a ladder on Monday and broken an arm.

F. G. White, a comedian who played here more than two score years ago, is back again, having closed another moderately successful season. Closed at Alpena, Mich., last week.

J. V. Cook has not yet decided what to do next season. If Abbott takes the road he will be with her; if not, he will continue as press representative of the Grand Opera House.

The Earle Dramatic co., which has made a great success in the surrounding states, opens the season August 10. Agatha Singleton, a very popular soubrette, heads the co. Among the people engaged in support are: W. N. Hammett, Harry Sheldon, Joseph E. Anderson, Philip Ray, Fred Ellsworth, Julia Bennett, Trixy Adams and Nettie Dale. In addition to the several popular plays in the repertoire, there have been added two new ones—Fernclyffe and a new Western drama yet in the hands of the author.

O. H. Hasselman, of the Hasselman-Journal Company, show-printers, will return from New York about August 5.

Frank P. Weadon, who was the successor of O. R. Johnson as dramatic man on the *Journal* was secretly married in Chicago several days ago to an Indianapolis belle. I always thought too much of Nixy Weadon to think that he would steal away from home to get married; but, as the deed is done, we can not weep.

The municipal authorities are waging an unconditional war on the unlicensed canines, and when the city clerk called up my office to find the address of Professor Morris, says I to myself, says I: "Professor step up and take out about thirty licenses and your dogs will not be taken to the Wiener-wurst man."

Sackett is still in Cleveland. By-the-bye, the mention of his name recalls a very funny joke (?) that he played on his book-keeper before he left. The young man is also connected with a large jewelry house, and Sackett advertised that the prizes to be paid as awarded at the Beauty Show would be paid by calling on Ovens at the jewelry store. Irate mothers too numerous to mention have filed in and have filed out of the store, and as yet the awarded prizes are unpaid.

TERRE HAUTE.

People's Theatre (H. Breinig, manager): Wettlanfer's Dramatic co., with a varied repertoire, consisting of May Blossom, Hazel Kirke, etc., to small audiences week of 20th. Like the average of such cos., people are beginning to see them in their right light. They did not make hotel bills, so small was business.

Gossip: Wilson Naylor has returned from his Northern tour and looks much improved in health. He says the Kansas City parties who were negotiating with him in regard to the buying of his house want to pay so much cash and the rest in land. The value of the house is put at $100,000, which is reasonable. If purchased it will be added to the Southeastern circuit. We will miss Mr. Naylor, as he is one of the best managers the house ever had. George Dickson is here, and is having everything put in shape. A ground floor will be put in should the Kansas City parties conclude to buy. The house will then have three galleries.—Alice Fisher is home from the Lyceum School. Her recent benefit was a success financially.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): The Acme Comedy co. opened a week's engagement of dime entertainment on the 13th with a pleasing change of programme nightly. The co. is composed of a variety of talent, including Frank Howe in his specialties; Thomas J. Ripley in his repertoire of original songs; Nellie Brooke, Addie Haight, Alice Ballinger, Harry Hamilton and Manager Clark Hillyer, who is a whole show in himself. Saturday night Jack Sheppard was given, with Nellie Brooks in the title role. The little lady merited the applause of the large audience.

Items: The Acme was reported to have gone to pieces at Galena, Ill., and Manager Hillyer says the rumor originated through the discharge of the advance agent and several members of the co. at that place.—Since the close of the season business at this house has not been very flush as regards attractions, but those that have come have had fair houses despite the extreme heat.

On the 22d, Haverly's Minstrels entertained the largest audience that has graced the house for many months. Every seat and all the boxes were sold. The mammoth troupe is composed of much of the old talent strengthened by new. The Quaker City Quartette is still a pleasing part of the entertainment. Ned Hanson, Harry Ernest and Laird and Graham bring down the house in The Colored Blacksmith and other specialties. The Black Watch, arranged by the Gormans, is an artistic piece of work. Charley Reed is with the troupe; also Lew Spencer, Raymond Shaw and Ed. Manning. Haverly accompanies the troupe through.

Item: The Opera House is draped and the flag is at half-mast for the death of the old hero, Grant.

SIOUX CITY.

There has been nothing of importonce at the Academy this week. Wilbur Dramatic co., one week, opening 27th, with change of programme nightly.

Arena: Forepaugh's Circus, August 1.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Grau Opera co. opened 20th for three entertainments. The first night The Mascotte was rendered, the scond night Queen's Lace Handkerchief; matinee, Pinafore. The co. includes a few very capable and clever people, with good voices, but didn't give very good satisfaction. First night, small business; second night, very slim; matinee, fair. All owing to the weather. Monday the mercury stood at 102° in the shade during the day. Tuesday night the hardest and heaviest rain of the season began about seven o'clock and lasted until after midnight.

CEDAR FALLS.

Opera House (C. H. Brown, manager): Robert McWade came 24th in his version of Rip Van Winkle to fair business. The piece was very well dressed, and the acting was very good.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Barlow-Wilson Minstrels gave a fair show to a poor house 20th, owing to the very hot weather. The Blind Boone co. 31st, August 1 and 3.

Personal: Frank Howard, the well-known minstrel vocalist, and Otis Bowers, of Hi Henry's troupe, attended the Barlow-Wilson performance.

LEMARS.

Opera House (H. L. Hoyt, manager): Newell's "Madison Square co.," under the management of Mr. Wilbur, a gentleman than whom one more courteous cannot be found, presented some standard dramas here last week. Not as large houses as the merits of the troupe demanded. Fanchon, with Maud Melville in the title role, was a success. In The Danites Pearl Melville bore out the ideal character of Billy Piper, a part in which she has played only four times. In Hazel Kirke, Mr. Walters Baldwin, as the miller, presented the loving, the vengeful, the broken-hearted and the forgiving father in a way that stamped him as one who is destined to make a name. The part was an original conception, as he had never seen the play, and he deserved the plaudits he received. Esmeralda, Kathleen Mavourneen and Queen's Evidence filled the rest of the week, and all who attended say that a more evenly balanced co. never appeared here before.

KEOKUK.

All quiet in amusement circles. Nothing booked at either of the houses. C. D. Hildebrand and his Cryptogram of Prison Life is in the city. His regular season opens in this city next month at Gibbons', under the management of Messrs. Tucker and Ranson. It will be remembered that Mr. Tucker is the late gentlemanly manager of the Keokuk Opera House, while Mr. Ranson is your former correspondent here. Both have hosts of friends in our city, and all wish them success. Mr. Hildebrand is to be congratulated upon securing these gentlemen.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Hillyer's Dime Comedy co. 20th, 21st, 22d. Good entertainments to light business. With this attraction ends cheap prices at this house.

KANSAS.

WICHITA.

Turner's Opera House (J. A. Simons, manager): Everything is moving smoothly. The Long Strike was presented by the stock, 20th and 21st; Col. Sellers, 22d and 23d. Mons. Bushnell's miniature dog-circus and trained pigeons joined 20th for a week. Mons. and Kitty Bushnell also do specialties in the way of slack-wire, juggling, songs and dances, etc.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Nothing in two weeks, but Haverly's Minstrels are announced for 30th.

Grand Opera House (Wood and Updegraff, managers): This place has also been closed for some time, out of respect for the weather; but the management seems to think that an attraction about this time would be proper, and so announces Barry and Fay in Irish Aristocracy for the 29th.

Item: Manager Crawford has returned from the East and announces the following attractions as already booked by him for the coming season:

Barry and Fay, Haverly's American and European Minstrels, Kersands' Minstrels, George C. Miln, Devil's Auction, Sol Smith Russell, Louise Sylvester, Anderson's Comic Opera co., McNish, Slavin and Johnson's Minstrels, Muggs' Landing, Tony Denier, Salsbury's Troubadours, Barlow-Wilson Minstrels, Kelly and Mason, Two Johns, The Skating Rink, Equine Paradox, Harry Lacy, Joseph Murphy, Howard co., White Slave, Tony Hart, Banker's Daughter, C. W. Couldock, Emma Abbott, Genevieve Ward, Charles Ellis, Clara Morris, Black Flag, Tom Keene, Paquita, John A. Stevens, Charlotte Thompson, Tin Soldier, Tally-Ho, Harrison and Gourlay, Monte Cristo, Milliken's Operatic Comedy co., Pauline Markham, Romany Rye, Roland Reed, Rag Baby, Patti Rosa, Michael Strogoff, Maggie Mitchell, A Night Off, M. B. Curtis, Baker and Farron, Salvini, J. K. Emmet, Parlor Match, Annie Pixley, Boston Ideals, Bunch of Keys, Scanlan, Lizzie Evans, George S. Knight and Rhea.

KENTUCKY.

LOUISVILLE.

The Tannehill Comedy co. presented Fun on the Bristol to good houses during the hottest weather Louisville has known in several years. The co. is a fair one, and the entertainment given was pleasing. The singing, dancing and specialty business took well, and the burlesque Falka was most favorably received.

Lillie Hall's Burlesque and Novelty co. drew small houses at the Grand, in Coney Island and the ancient burlesque, Hassanbad, the Pretty Prince. Arthur Doty, Billy Bryant, Dolly Foster and Florence Marshall gave satisfaction in the olio, and E. W. Edwards as Duffy, the policeman, in Coney Island, made a big hit. Lida Gardner's Female Mastodons, 27th.

The Grand Central did the usual large business. First-class specialty people appear there, and the management is making money.

S. H. Friedlander is confined at home with a sprained ankle.

The Elks Excursion on the 30th promises to be a big success.

O. H. Butler, representing Niles and Evans' Parlor Match co., was in town early in the week.

The season at the Museum closed 25th. The house will reopen August 31. The venture has been wonderfully successful.

The Pain Fire Festival at Central Park attracts large crowds. The designs are artistic and numerous, the music good and the Park a delightful place to spend a Summer evening.

Lillie Hall is the composer of "Pretty Pond Lillies." Her latest song, "Wild Flowers," has caught popular favor.

Manager Macauley announces a magnificent list of attractions for next season. He leaves this week with his family for Old Point Comfort. It is probable he will be in New York before his return.

The programme for the Harris Grand Fete is assuming colossal propositions. To enumerate all the features promised would fail to convey an idea of the extensive plan upon which the enterprise is built. Should the weather favor, it will bring together one of the largest crowds ever assembled in this city.

Alice Oates made things lively here at the close of her engagement at the Grand. She had some trouble with Sam Jack, her manager, he charging her with intoxication, inattention to his interests, extravagance and general inefficiency. She refused to accompany the troupe to St. Louis, the next stand, and the matter got into the papers. The not overly gallant pencil-pushers handled the fair Alice without gloves, one paper referring to her as "fat, not fair and nearly fifty." She hysterically wept, wrote a card indignantly denying Manager Jack's charges, denounced the press and the Louisville people, and departed for Philadelphia.

MASSACHUSETTS.

WORCESTER.

Theatre (Charles Wilkinson, manager): This house is fast approaching completion, and will be all ready for business early in the season. It will be in all respects a gem of a theatre, thanks to the untiring energy of Manager Wilkinson, who gave up his annual seaside visit in order to give the alterations his personal attention.

Bigelow's Garden: Pop was played during the week of 18th to very good business. The success of the season was the presentation of the Paris success, Three Wives to One Husband, during the week ended 25th, under management of C. H. Smith. The elegant society farce-comedy was given with snap and vim, and fairly kept the audiences in a roar. Messrs. Jay Hunt and Daniel Hart were especial favorites, as were also Miss Grauer and Mrs. Sol Smith. Lizzie Hunt as Mlle. Bouquet was the quintesence of attractiveness. All in all, it was generally pronounced the attraction of the season, and repeated requests for a return engagement have been made by the patrons. Corinne, in comic opera, is announced for week of 27th, and being a great favorite here, will no doubt repeat the successes of her many past engagements.

HOLYOKE.

The Wilbur Opero co., unlike the Arabian, did not "fold their tents," etc., but did "silently steal away." The tent remains, and has been doing the variety business to small audiences. More fine attractions are booked the coming season than ever before at so early a date. The T. P. W. Minstrels will raise the curtain August 10. Following come Modjeska, Maggie Mitchell, Kate Claxton, Rose Coghlan and a whole galaxy of bright particular stars. The season of 1885-86 promises to be the most attractive in the annals of the house.

The Messrs. Chase have disposed of their drug business and will devote themselves entirely to the management of the House. A. B. Chase will assume the management of Lawrence Barrett about Sept. 1, and W. D. Chase will have entire control of the local business, as well as extending some attractions in surrounding places.

It was a real pleasure to see Arthur Chase after his long confinement with a broken leg.

NEW BEDFORD.

Opera House (J. C. Omey, manager): The first Summer entertainment was that given by Harry Pepper's English Opera co., 23d and 24th. Although without either chorus or orchestra, La Mascotte and Olivette were rendered in a pleasing manner by the following cast: Mascotte—Prince Lorenzo, George A. Schiller; Prince Frederick, Kate Uart; Pippo, Harry Pepper; Rocco, George Gans; Matteo, Gus Kammerlee; Faranta, William Ward; Fiametta, Emma Tuttle; Mario, Gertie Butler; Bettina, Carrie Tutein. Olivette—Captain De Merrimac, Gus Kammerlee; Valentine, Harry Pepper; Duke Des Ifs, George Gans; Cocquelicot, George A. Schiller; Marvejol, William Ward; Countess, Emma Tuttle; Valontino, Kate Uart; Mastique, Gertie Butler; Olivette, Carrie Tutein. The co. had to contend against hot weather, moonlight and the death of General Grant, and not more than 130 people patronized the house. Harry Pepper's singing has improved wonderfully, and he receives round after round of applause, as did also his wife, who, as Bettina and Olivette, was charming. There is no need of saying that Gus Kammerlee was excellent, as he is too well known to require any praise. George Schiller, as Prince Lorenzo was very funny, but instead of Mascotte lines he used gags, some new and others (mostly others) which will have to be kept on the ice through the heated term. The house was very comfortable and those who attended were not sorry.

Gus Kammerlee, who guarded the entrance to the Opera House for Harry Pepper's co., was telling chief usher Henry Willis and myself, a thrilling story about his first black bass, while angling at Myron Whitney's place, in company with the latter, when two tickets were thrust into Mr. Kammerlee's hand, which so surprised him that he left the struggling fish in mid-air, with Whitney grasping the landing-net. The finish of the tale by telegraph or 'phone is looked for anxiously.

LOWELL.

People's Theatre (H. E. Webster, proprietor): Tommy Jones, the genial stage manager of this house, benefited 23d, appearing as Roger, the tramp, in The Convict's Daughter (Only a Woman's Heart), to a large house. Rooms for Rent opened 27th to a well-filled house. W. J. Mack, who succeeds I. N. Beers, played Harry Huccleman for the first time, and put considerable vim into the character. Miss Rosina gave several male impersonations, receiving six recalls, and is certainly the best I have ever seen in her line of business. Charles Allison, Louise Martell and Carl Anderson also deserve mention. Minco's Humpty Dumpty, August 3.

Items: Talk about Dramatic Agencies, hard times, etc., an old and experienced leading man of my acquaintance was offered the princely sum of $12 a week and expenses at a Boston Agency last week.—The Morrissey Bros., of this city, have joined McNish, Slavin and Johnson's Minstrels.—Claire Scott, who is summering at Manchester, Vt., will play week of August 17 at the People's.

MILFORD.

Opera House (George H. Cook, manager): The Hennessy Brothers, assisted by Dan Leavitt, Maude Chester, George B. Leslie, Charles Cheltra, Charles Hoey and some local talent, gave rather an amateurish performance to a fair audience, 25th. The Hennessy Brothers were good, and gave some of the best local hits ever heard here. Dan Leavitt was a failure, also Maude Chester, Charles Cheltra was excellent, as was Charles Hoey. But the latter has appeared to better advantage here. George Leslie's songs caught on and an original composition of Frank Hennessy's sung by Dan Leavitt was good, but miserably rendered.

CHELSEA.

Arena: Week of July 20 Delavan and Ross' Specialty Show gave twelve first class performances to good business. The burnt cork act of Fox and Ward, juggling by Jules Turnour and the trapeze act of the Eddys was especially good. Ten and twenty cents.

Tent Gossip: Manager Ross stated to your correspondent that out of the eleven weeks they have been out, business has been good for ten. He sends compliments.—J. R. Thorneton of the co. leaves for a two weeks' rest.—E. P. Sullivan of the Floy Crowell co. is in town spending his vacation. In a few weeks he goes out again with the same co.—J. B. Field, manager of the Academy, is booking some first class attractions. Opens about the middle of August.

LYNN.

There is nothing to record in the dramatic or musical line. The only thing now on exhibition in the city is a life-sized automaton figure of E. P. Weston, the pedestrian. Old Sol is hitting us hard, and everybody is flocking to the beaches. I saw Manager Rock's coat-tails flying around a corner the other day, but couldn't catch up. I also saw in the *Sunday Herald* to-day that the next regular season at Music Hall would be open August 29. I prefer, however, to get the information officially from Mr. Rock, together with the name of the opening attraction, before reporting it for THE MIRROR.

I understand the Hillman Sisters are doing a very poor business in the provinces. Why doesn't some responsible manager rescue these bright little girls from the hands of the barnstormers?

Fred Mower and wife (Lutie Page) have signed with William Carroll.

Frank Howard, under the name of Frank de Lydston, goes as stage manager and to do Dan Shapleigh, with the Bandit King co. Daniel A. Leary is engaged with the same co.

Thomas F. Dunn, the well known Uncle Tom, whose name is engraved on the walls of many dressing-rooms in the country, is at home for a few days. He was one of Teddy Byron's old favorites, and scored a hit as Lumley, the solicitor, in Teddy's famous production of The World, at Boston.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. J. Whitney, proprietor): Bartholomew's Equine Paradox continued to draw handsomely during last week, and the exhibition gave immense satisfaction. On Monday night, 20th, La Petite gave birth to a wonderfully small colt, weighing twenty-four pounds and less than two feet high, which was promptly christened Detroit by its owner. On Friday and Saturday afternoons it made its debut as a member of the Paradox, and drew the inquisitive in large numbers. T. P. W. Minstrels, 30th.

The Princess Theatre (Charles A. Shaw, manager): Eustis and Tuthill's Modern Venus was brought in for the week, and has proved the best paying in a theatrical way, of any of the attractions. The attendance has been large considering the oppressive heat, and a great deal of interest has been taken in the new play. On Thursday an entirely new second act was to have been introduced, but owing to the illness of one of the principals a postponement was found necessary till Friday evening, when it was brought out and proved a first-class substitute.

Wood's Museum (Col. J. H. Wood, manager): The entrance of Col. Wood and Canney's Museum into the amusement field of Detroit was inaugurated on the 22d, at No. 9 Cadillac Square. The large attendance readily proves that the colonel will attract his share of the public favor, anyway, and his boldness in opening such a place during this torrid weather shows the quality of his backbone. The attractions of the Museum proper are varied and pleasing, and there is a general air of bustle and cleanliness about the place that makes everyone at home. The theatre belonging to the museum, is a great improvement, with its raised seats and gallery, and the performance of The Three Wives by the veteran actor, A. O. Miller, assisted by his wife and daughters and John Lambert, was well received.

The Georgia Minstrels are still at Brighton Beach, Ont., opposite Detroit, and are proving quite an attraction for the patrons of the resort.

Owen Fawcett's co. closes its season on the 31st.

Billy Rice, Ethiopian comedian, is in the [illegible].

An extensive rumor is afloat to the effect [illegible] rick Harris, who controls cheap theatres at [illegible] Cincinnati, etc., is negotiating for a lease of the large rink in Larned street, for the purpose of fitting it up as a theatre. With the improvements intended—inclined floor, seats, fine stage and scenery—the building will hold 3,500 people, and will prove a formidable rival of White's.

There is a very queer story going the rounds, showing up E. R. Carrington in a very bad light. The co. which was banded together by him and known as the Carrington English Opera co., closed its engagement here without any great bank account to its credit. [illegible] the 16th, members of the co. notified him that they would not go on in the evening unless Mr. Shaw, of the Princess, would hold the evening receipts and divide them among them to apply on back salaries. In the evening Carrington appeared with pay envelopes, each bearing the dollar imprint on them, and notified the co. that their salary was forthcoming on Saturday morning, the 18th, just as he had promised, and to make himself less liable he requested them to go to Mr. Shaw and authorize him to release to him (Carrington) the evening receipts. The sight of the envelopes was too much for the co., and they readily took the bait and authorised Shaw to settle, as usual, with Carrington. Saturday the tricky proprietor was missing, and investigation proved that the envelopes were filled with large copper pennies and paper. To-day it is reported that Carrington has organized his co. again, and seemingly all is well.

Prof. Bartholomew took a novel way to advertise his Paradox, Saturday, by exhibiting his pony, "La Petite," wheeling her colt, "Detroit," in a baby carriage through Jefferson and Woodward avenues. The carriage was harnessed in front of "La Petite," and the sight of the tiny colt pushed along by its mother created a genuine sensation. "Detroit" was covered over with a baby blanket and well supplied with rattles, nursing-bottles and tin whistles.

MANISTEE.

Monte Cristo was presented 17th, and The Power of Money 16th. Attendance fair only, but the audience appeared to enjoy the plays and were apparently well satisfied.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): The Tavernier Dramatic co. continued its successful engagement through last week, presenting Hazel Kirke, Camille, Banker's Daughter, The Danites, Rosedale, Mighty Dollar and Forget-Me-Not. Miss Van Cortland was given a benefit 24th, and was complimented by a crowded house.

IONIA.

Armory Hall, (K. R. Smith, manager): Original Georgia Minstrels, 23d, to good house, for the time of year and hot weather.

MINNESOTA.

ST. PAUL.

The Grand Opera House and Olympic Theatre still remain closed.

The Forepaugh Shows pitched tents, 2d. The streets were thronged with people eager to see the much-expected grand street parade. Nor were they disappointed, for the parade was well worth seeing. The great reputation of the show drew immense crowds at each performance. Fine collection of animals and splendid stud of horses. Largest and finest herd of elephants ever seen in St. Paul. The arenic performances were conducted on a grand scale and in good style by an exceptionally fine corps of artists. [illegible] does an exceedingly fine act on horseback. Mlle. [illegible] land is a superb equestrienne, and does some exceedingly good riding. Mlle. [illegible] performs a wonderful feat in making ten backward leaps from the rising [illegible], changing her costume during each and making the last leap over thirty feet from the ground. [illegible] and Vernon do some fine work on the double trapeze, making some terrific aerial leaps. The Japanese do some marvelous feats. Adam Forepaugh, Jr., has his elephants trained to a wonderful degree of perfection. The glove fight with the one he calls Sullivan was very amusing and a feature. The hippodrome races, the graceful two horse standing races, the jockey races and the thundering chariot races were very exciting, and were greeted with a perfect furore of applause. The performance throughout was commendably good. The heat was excessive, which of course it must be for the proper appreciation of a circus.

DULUTH.

Grand Opera House (Munger and Markell, managers): The Clara Louise Kellogg Concert co. appeared [illegible]. Splendid house at advanced prices. The audience were very enthusiastic, encoring every member on the programme, and the performers won golden opinions by their good nature in responding so often.

RED WING.

Casino Opera House: No attractions the past week, but the bookings denote a lively business in the near future. Messrs. Webster and Kriss, the managers of the Casino, are making a great effort to place before the amusement-loving people of Red Wing and vicinity a list of entertainments that will surpass anything ever presented before.

Items: Members of cos. visiting Red Wing will always find THE MIRROR on sale at the news-room of Swanstrom Brothers, on Bush street, above the Casino. —John T. Hinds, in Rolls of Shandon, [illegible] and August 1; Fonda's Lyceum Theatre co., August [illegible] for one week at ten and twenty cents admission.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Newell and Fielding's Comedy Ideals all last week at prices ranging from ten to thirty cents. Monday, The Secretary; Tuesday, Josh Whitcomb; Wednesday, Confusion; Thursday, Hidden Hand; Friday, [illegible]; Saturday, Muldoon's Picnic. Very large houses despite hot weather. The co. is fair and gives satisfaction. On Saturday evening a solid silver ice pitcher and goblet was presented to the person holding the lucky number.

MISSOURI.

SEDALIA.

A semi-provincial town, far removed from amusement headquarters, is not conducive to theatrical news and doings during the sweltering season, especially when facts, not imaginations, are wanted.

Charles H. Collins, the new lessee of Woods' Opera House, reports a good line of attractions booked for next season. He is expected here about August [illegible]. His preliminary season begins with Louise Sylvester, Sept. 8 (Fair week).

While on the subject of Fairs, here is a list and dates of Missouri fairs that may be of interest to managers: Brownsville, August 18 to 22; Higginsville, 25th to 29th; Tipton, 25th to 29th; Marshall, Sept. 1 to 5; Moberly, 8th to 12th; Sedalia, 8th to 12th; Maryville, August [illegible] to 29; St. Joseph, 31st to Sept. 5; Bismarck Grove, 9th to 12th; Kansas City, 14th to 19th; Springfield, 28th to Oct. 3; St. Louis, 5th to 10th, inclusive.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Grau's N. Y. Opera co. is playing an engagement of four nights and matinee at low prices, and has succeeded in comfortably filling the house in spite of the heat. The co. gives a very fair performance. Mascotte, Queen's Lace Handkerchief, Chimes of Normandy, Pinafore and Mikado are the operas.

LINCOLN.

Funke's Grand Opera House (F. Funke, manager): House closed all week excepting Saturday evening, 25th, when Haverly's Minstrels appeared before a large audience. Frank Sanger's In his Power co., August [illegible].

The Nebraska State Fair is to be held in Lincoln for five years, the first being from Sept. 11 to 18.

Thus far only two attractions are billed for Fair dates, viz.: Milton Nobles, Sept. 14, 15, 16; Sol Smith Russell, 17th, 18th, 19th.

NEW JERSEY.

NEWARK.

Summer Pavilion Theatre (H. C. Danforth, manager): This is the only theatre now open in the city. Last week the Silvo Transatlantics with Petrie and Fish, Larry Tooley, Jennie Lindsay and Maggie Elise drew good audiences, notwithstanding the heat. This week the Danites, with Wellesley and Sterling and their wonderful acting dogs Sultan, Cedar and Monarch, will prove a powerful attraction.

ASBURY PARK.

Last week saw the last of Pyke's Opera co. at Paterson's Opera House, business being bad. We are now promised a continuance of the season at the Surf Palace Rink, which is being fitted up for the purpose. The Queen's Lace Handkerchief will open the new venture on the 29th, the co. having meanwhile gone to Long Branch to give their admirable performance of The Pirates of Penzance.

Mr. and Mrs. George S. Knight are summering here. They are very enthusiastic about next season. Over the Garden Wall (revised version) will have its initial performance at the Opera House here on the [illegible] of September. The play has been entirely rewritten, and a bevy of beautiful young ladies introduced—daughters of a neighbor, who pester Snitz out of his life and excite the ire of Mrs. Snitz in exquisitely funny situations.

Dudley McAdow, the genial manager of the theatre, is here with his wife (Flora Moore), and is preparing for next season. They had a mishap while bathing last week. Mrs. McAdow fainted while in the surf and her husband was fortunately equal to the emergency and succeeded in bringing her safely ashore.

An incident which might have been attended with serious results occurred yesterday—which, however, fortunately had its humorous side. [illegible]

[CONTINUED ON [illegible] PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - AUGUST 1, 1885.

**** The New York Mirror has the Largest Dramatic Circulation in America.*

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Aimes, Mgr.
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Aldrich, L.
Aveling, Harry
Alone in London co. Mgr.
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Andrews, C. L.
Beers, J. N.
Brown, C. C.
Brooks & Dickson
Black, J. S. (2)
Boyle, Miss Anna
Bixby, Frank L.
Blythe, Helen
Booth, Rachel
Backus, George A.
Barrymore, Harry
Barlow-Wilson
Blackburn, Marie C. (2)
Bancroft, Helen (4)
Byron, O. D.
Bishop, C. B.
Brooks, Joseph
Boston Ideal Opera co.
Bryton, F.
Bangs, F. C.
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Booth, Edwin (2)
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Blakey, T. W. H.
Burnside, Miss Jean
Cooper, Leo
Chappell, Charley
Collins, J. W.
Craig, Charles C.
Cody, Hon. William
Claxton, Kate
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Carleton, W. T.
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Clapham, George
Collins, John J.
Cay, John E.
Carey, Eleanor
Caffrey, J. N
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Cooper, F. C.
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Davis, W. G.
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De Gray, Lillie
Dowling, Joseph J.
Day, C. W.
Dauvray, Helene
Densmore, Louise
Dearborn, C. A.
Dern, W. J.
Dodge, Julia R.
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Englehardt, Fred
Eissler, Effie (2)
Ellis, C. G.
Evans, Lula
Eytinge, Rose (2)
Emmet, J. K. (Mgr.)
Eustis, Fred
Evans, Lizzie (2)
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Frankau, Joseph
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Forbes, Lotta
Florence, W. J.
Flockton, C. P.
Forster, Harry C.
Frear, Fred
Fonda, W. G.
Fulford, Robert
Foster, W.
Freeth, Nina
Forsyth, Kate
Fulkerson, W. A.
Foster, Allie
Finlay, Charles E.
Frohman, Dan
Foster, Roger
Forresters, The
Fawcett, Owen (2)
Fenton, Essie (2)
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Girard, Julien
Gibbs, Peyton
Gibbs, Robert P.
Goldenstein, Mamie
Gray, Ada
Graybrook, Ethel
Gilbert, Laura
Gannon, Maud
Gardner, F. L.
Goodwin, F. L. (3)
Goodwin, Nat. C. (3)
Gregg, W. A.
Gardiner, E. M.
Gifford, W. H.
Hamilton, F. C.
Hunter, T. M.
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Howa d, L. F.
Herndon, Agnes
Holman Opera co., Mgr.
Henderson, Ettie
Hall, Fred A. (tel)
Hodges, E. P.
Harvey, Harry H.
Harrison, Louis
Hanley, Mart
Hayden, Wm. R. (5)
Harrison & Gourlay (Mgr)
Harrison, Sam
Harvier, Edward
Hill, George A.
Hight, Fred.
Howard, Bronson
Hogan, James
Harrison, Maude
Hanlon Bros. Mgr.
Hogan, Charles
Hardie, James M.
[illegible], George W.
Jefferson, Joseph
Jackson, Joseph
[illegible]
[illegible], Edward
Klaw, Marc
Kellogg, W. L.
Knight, G. S.
Kennedy, M.
Keene, T. W. (3)
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Little Nugget, Mgr.
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Lee, John H.
Listman, Bernhardt
Lackaye, Will
Lane, E. H.
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Larkin, J. M.
Lombard, Tom C.
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Lacy, Harry (8)
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Lyster, Fred. (2)
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McWade, Robt.
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Marble, E.
"Michael Strogoff," Mgr.
Mayer, Marcus
Miller, Henry
Martin, Marion F.
Mexican Typical Orch.
Mann, Harry
Maddiza, Donna
Morse, Harry M.
Mayo, Frank
Murray, Dominick
Mortimer, A. J.
Maddern, Minnie
Mapleson's Opera (Mgr.)
Morris, Clara (Mgr.)
Maubury, Charles
McCormick, Louden
Munson, A. D.
Mizener, W. H. (2)
Miller, George
Maddigan, Gertie
Marcellus, Kitty
Mugg's Landing co.
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Morosini, Victoria Hulsk.
Morrow, Elsie
Mills, Mary
Morrissey, James (2)
Modjeska, Mme. (3)
Maeder, Fred. (3)
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Nugent, James E.
Noxon, Libby
Neltca, Harry
Norton, John W.
Neville, Sarah
Newman, Marie (3)
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Ormston, S., Miss
O'Neill, James (2)
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Olmi, George
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Perlet, H. H.
Phillips, A. H.
Parker, John W.
Planter's Wife co. (Mgr.)
Padgett, J. W.
Post, Lilly
Paine, Adele
Pudgett, Will G.
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Pitou, A
Plympton, Eben
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Pendy, John
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Raymond, John T. (2)
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Roberts, Charles W.
Robson and Crane (Mgr)
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Rag Baby (Mgr.)
Randall, W. W.
Redmund, Wm.
Rosenfeld, Sydney
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Rosenthal, J. J.
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Shea, W. J.
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Sanson, Bessie
Sargent, Franklin
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Stephens, W. T.
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Sydney, George
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Thomas, Agnes (2)
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Turner, Fred.
Tracy, H. (4)
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Wheeler, W. O.
Wilbur Opera Co.
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Warmington, Lillian
Wilson, Mell. M.
Weir, Eleanor
We, Us & Co., (Mgr.)
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Wetheral, E. J.
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Wright, George L.
White, Douglas.
Weed, Lew
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Wainright, R. (2)
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York, James (2)
Zlande, W. F.

The Fund Registry.

The Actors' Fund does not propose establishing a dramatic agency in connection with its charitable work. If anybody has conceived an idea to the contrary, let this disavowal, which is made on the best authority, undeceive him at once. The chief reason why an agency attached to the Fund is an impossibility is that the agency business when honorably conducted is profitless, and the Trustees of the Fund—a body composed of representative managers—are gentlemen who would not stoop to the sharp practices which would be necessary in order to make such an undertaking a means of swelling the Treasury of the institution.

But the Trustees, while they could not lower the character of the Fund sufficiently to establish an agency department, have deemed it wise to inaugurate a Bureau of Registration, which will enable actors and managers to make their engagements without paying tribute to superfluous middlemen. That this innovation is entirely within the limit of their powers is found by reference to the Fund's Act of Incorporation (page 6, sec. 3), wherein it says that the corporation "is hereby authorized and empowered to use, apply and devote the moneys, funds, property and securities, and the interest, income and gains therefrom, to advance, promote, foster and benefit the condition and welfare, physical as well as intellectual, of the members of said corporation and of other persons belonging to the theatrical profession and their families, in such a way and manner and at such time or times as may be provided in the by-laws and regulations of said corporation."

Can the authority of the Trustees, in establishing a Bureau of Registration, be questioned after a perusal of this justifying provision? In what better manner can the Trustees just now promote and foster the condition and welfare of the profession than by inaugurating a department that will bring actors and actresses speedy relief from the unjust taxation of the agencies? Let it be clearly understood that it is THE MIRROR, and not the Actors' Fund, that is waging war upon these harpies. THE MIRROR is exposing the abuses of the agency system—the Fund, with its new Bureau, simply furnishes a remedy for them. And we wish it also to be distinctly understood that our influence will be used to the uttermost to persuade actors and actresses to embrace the opportunity this Bureau will afford to free themselves from the slavery by which they have been bound.

On the page opposite, in this week's issue of THE MIRROR, is printed a blank form which we have been authorized to publish. Members of the profession, whether members of the Fund association or not, who wish to avail themselves of the free benefits of the Bureau of Registration, are requested to fill in the blank spaces with their names, date of birth, lines of business, etc.: cut out the form and mail it to the Executive Committee of the Fund. Every copy so filled out will be filed for reference, with what probably beneficial effect all who comprehend the scope of this great work will appreciate.

Remember that there is no charge whatever for registration; that it matters not whether the professional is a duly qualified member of the Fund, or has paid no dues. All are freely invited to send in their names, and the other particulars required, in order that the Bureau may be made as complete and useful as possible. Moreover, for engagements secured by means of this department there will be no percentage charged, or fee of any sort demanded. The books will be open to the inspection of any manager who is desirous of selecting people for a company.

Truly there has never been a movement instituted—unless it were that which led to the founding of the Actors' Fund itself—that had for its object greater benefit to the profession at large. Its strength lies in the facts of its inestimable future utility and its freedom from anything approaching a mercenary motive.

Our View.

We must freely concede national honors to great commanders who have proved heroes in war and pacificators among the people.

In the true spirit of the highest drama such have well played their parts, and at times have welded at white heat communities which threatened disintegration.

A great spirit of this grade has just departed from us: one who had proved himself the wielder of the hammer of Thor, which, by its fiery dint, enforces cohesion of apparently centrifugal forces.

In a sense such a man by timely victories works out problems of State and dictates the laws of the country which necessarily follow the triumphs of war. But, although he may make the laws, he does not achieve the desire of Fletcher of Aytorun, who consented that whoever could might make the laws of the country, provided he was allowed to make the ballads.

It is the burthen of current eulogy that the great soldier who has just laid down his arms saved the Union. Materially and with proper limitation, this will not be gainsaid. Let him wear the garland of concord and conciliation of "married States."

We do not dim its lustre when we seat at his side an ally whose service it is to enhance that concord, to promote that conciliation, and, cheered by the virgin muses, bind it with the gentler but not less potent girdle of song.

This is the epithalanium to which our spirits prompt and our country invites on all great suggestive emergencies. When arms, duly honored, retire and the age steps forward to accept the robe and cincture of the arts, we may without presumption be proud of the guild to which we belong.

As the drum beat of victorious heroes rolls around the land, may we not rejoice that it is followed by the soft-breathing lyre wrapping our great commonwealth around and around in harmonies issuing forth from the lofty pedestal of stately tragedy and sweetly accented in the melodies of the lyric muse!

Shall we be regarded as abnormally speculating on the future, if we assert that we see in near vision music and the lyrical drama approaching, and with magic strains uniting in concert our multitudinous people? "Peace hath its victories no less than war," and it is no vain hope that our coming victor may be the 'heavenly maid" who attunes all spirits to one key, binds all hearts together, and gives true harmony to nations.

Who Are the Elect?

It is an organic condition of the American press that it is always in a state of turbulency and distress over the solution of some insoluble problem. The propositions taken in hand are such as arise in the region of the undeterminable and indefinite, and by their very nature are incapable of a limited and specific reply.

Just now the crucial test is applied to the selection of the best ten novels. When it is considered that the field of assignment ranges from a psychical essay like "The Scarlet Letter" of Hawthorne, the political diatribe, "Uncle Tom's Cabin," the romance of Cervantes, "Don Quixote," and DeFoe's realistic monograph, "Robinson Crusoe," we may see easily that there is no common ground of comparison and that no decisive conclusion is attainable.

When we add that in a list of six-and-thirty no place is found for the most perfect novel of its kind, the "Gil Blas" of Le Sage, we must conclude that the constituency of voters lacked the scope of observation which would make a judgment satisfactory.

No province in literature furnishes so great a diversity of excellence as the novel. For centuries it has employed the best talent of writers in all nations, and has brought to its use the resources of the most cultivated intellects.

The question of supremacy, if raised in any other sphere, might be readily determined. In epic poetry among the Greeks, Homer, the Latin, Virgil, the English Milton, and so through the list; in lyrical efforts, Greek Pindar, French Beranger, English Tom Moore, and we would so find it in other departments in all countries.

The drama, which commands the first genius and will accept no second rates, has foremost in Greek letters Æschylus; in Spanish Lopez De Vega; in German, Schiller; in France, Corneille; in England, Shakespeare.

As to America—who is it? If we take the dictum of a contemporary, we must accept the averment that "America to-day has not a single dramatic writer who rises above mediocrity," and gives as a reason that the ranks of playwrights are not recruited from true talent.

It cannot be denied that the "barrels" of American managers from which the irregular issue pours may be supposed to receive the managerial blessing in like manner with the pork of Dr. Franklin's father—by wholesale. By way of practical results, we would take the liberty to suggest to our sagacious directors of amusements to select their cuts with more nicety and discrimination, by the piece—to boil, to roast, to grill or stew, as each is most apt and appropriate. The doctrine of the survival of the fittest does not seem to be always the governing principle of the box-office.

Grant.

OBIT JULY 23, 1885.

Tear from out the heart of Hampshire,
  Granite that will stand for years,
'Gainst the tempest, in the sunshine
  And the rain of angels' tears.
Write the record of his glory,
  Deep cut letters over head,
Tell his grand historic story:
  He that sleepeth is not dead.

No one's dead that leaves behind him
  Such a heritage of fame.
Ages after he has vanished
  Fame shall trumpet forth his name
To the millions of our nation
  For which he fought and which he saved;
And earned a place in glory's temple
  Where his deeds are deep engraved.

Sing Hosannah in the highest
  Notes, that 'scaped from human lips:
Grant's great name shall live forever;
  Nothing can his name eclipse.
Strong in battle, firm as metal,
  See, his sword flash bright and red
'Mid the din and roar of battle,
  And the starry flag o'er head.

Flag of Donelson and Vicksburg,
  Flag of Island Number Ten,
First a vict'ry to dispatch us,
  O'er the arms of erring men.
Hating not the noble foeman
  Who gave battle in the field,
He was full of love and mercy
  As soon as they were forced to yield

The pledge of strict obedience
  To the Union, and the laws,
Claiming not to judge the question,
  Nor their motive nor their cause.
Pile ye high the noble granite
  O'er his lowly lying head;
Let it point our youth his duty
  To the living and the dead;

Let it stir the fire for Patria,
  When our country's called to wars,
And the strife is hard and bitter
  Underneath the stripes and stars.

BARTLEY CAMPBELL.

NEW YORK, July 25, 1885.

Personal.

WILSON.—This is a fac-simile of the countenance of Francis Wilson, whose success as the Impresario in Nanon at the Casino is the most refreshing event of a peculiarly slow Summer.

MCCAULL.—John A. McCaull is staying at the Ocean Hotel, Long Branch.

ULMAR.—It is stated that Geraldine Ulmar will shortly retire from the stage.

DAVIS.—Kate Davis has re-engaged to play her original part in Fantasma.

WHITECAR.—Mr. and Mrs. W. A. Whitecar are summering on Staten Island.

KEAN.—Emily Kean is the latest engagement for the Excelsior Folly company.

WINSTON.—Jeannie Winston has gone to Greenwich, Conn., for a few weeks' rest.

RUSSELL.—Annie Russell, of the Madison Square, is summering at Northampton, Mass.

BARRETT.—Mr. and Mrs. Lawrence Barrett are the guests of Edwin Booth at Newport.

COLLIER.—J. W. Collier has changed his mind, and will not go to Europe. He is down at Long Branch.

COTTRELLY.—Madame Cottrelly has secured rooms at the Ocean Hotel, Long Branch, for the rest of the Summer.

FENNESSY.—Manager James E. Fennessy, of Cincinnati, has returned home after a two months' sojourn in the East.

MAYO.—Frank Mayo came to town on Saturday, business having called him away from his country-house at Canton, Pa.

MULDENER.—Louise Muldener, who is an excellent artiste in certain parts, has not yet made an engagement for next season.

BURNETT.—Mrs. Frances Hodgson Burnett, of Esmeralda fame, has just finished a novel entitled "Pretty Polly Pemberton."

ARTHUR.—News comes from England of the approaching marriage of Lilford Arthur, who will return here in the Fall with his bride.

BRADLEY.—It is definitely settled that Leonora Bradley will support John T. Raymond. She will have her choice of parts in his repertoire.

KING.—A. L. King, the tenor, who made his operatic debut at the Standard Theatre last season, is singing in concert at Richfield Springs.

MILES.—R. E. J. Miles is in Cincinnati, where he has arranged an extensive excursion to Chicago, with fare at six dollars for the round trip.

SHERIDAN.—It is on the cards that W. E. Sheridan shall succeed Margaret Mather at the Union Square. Mr. Sheridan will make a feature of Louis XI.

BENTLEY.—For the remainder of the Summer, Walter Bentley, who is domiciled at Asbury Park, will write letters to THE MIRROR from that Summer resort.

MALLORY.—Marshall Mallory arrived from Europe by the *Etruria* on Sunday. Being no longer a theatrical magnate, his arrival was not heralded by the dailies.

MOROSINI.—Victoria Morosini has had her voice tried at the Casino with a view to obtaining an engagement in comic opera. She denies that she is engaged for The Mikado at the Standard.

ANDERSON.—It is rumored that Mary Anderson will retire from the stage for a few years after her coming tour of the United States, and will employ the interval in an extended tour of Europe.

EDDY.—Jerome Eddy spends a couple of days a week at Watch Hill. He has been elected Commodore of a yacht club there; but says he knows as little about yachting as he does about ballooning.

BERNARD.—Bessie Bernard, who for some time did the advance presswork for Grace Hawthorne, is at liberty. Her line is soubrettes and eccentric comedy, but she will accept a position as press agent.

KELLOGG.—Clara Louise Kellogg's concert tour in the Northwest has been successful from a so-so point of view; but she has managed to keep the bucolic interviewers busy in jotting down surprising stories of her faded operatic career.

HART.—Mrs. Tony Hart is mending slowly under Dr. Robertson's care. The Doctor, who was in the country, was telegraphed for to attend the case. Mrs. Hart's illness will not interrupt her husband's arrangements for his starring tour.

RANDOW.—One of the prettiest and most clever of the Thalia Theatre company, Fraulein Randow, is spending a vacation at Amberg and Helly's Atlantic Hotel, Coney Island, where the sea-breezes are doing her much good.

GREENWALL.—Owing to a telegram received from San Francisco, Harry Greenwall did not leave on Monday, as intended. He thinks it will be unnecessary for him to make the journey, and that his brother's estate can be settled without it.

EYTINGE.—Rose Eytinge plays the leading part, an adventuress, in Kidder's new play, Niagara. Miss Eytinge has been seen too little in the East in recent seasons; it is to be hoped that in the coming *premier* she will recover lost ground.

BISHOP.—Frances Bishop wishes to deny that she is engaged to be married to Alfred McDowell, or that she has matrimonial intentions in any direction. Miss Bishop is not yet seventeen, and is probably the youngest dramatic star on the boards. The young lady is at present with her parents at South Schroon Lake.

ROBINSON.—George S. Robinson and wife (Florence Robinson) are spending their vacation in Wilkesbarre, Pa, They have signed with Rose Coghlan. Mr. Robinson is working up a benefit for the Wilksbarre Hospital. He will present a popular play with a New York company, and he and his wife will also appear.

LOTTA.—It is Lotta's intention to take a furnished house in London next Summer, though she has not signified any intention of residing permanently in England. She is still with her mother at the cottage of the Dunlaps on the Isle of Wight, industriously studying her part in the comedy of Mischief, written for her by E. E. Kidder.

FISH.—A portrait of Marguerite Fish appears on the title-page of THE MIRROR this week. Miss Fish was formerly known as Baby Benson, when she was a child actress of marked ability. She has grown almost to womanhood, and is now playing in Nan, the Good-for-Nothing, through Germany. After a tour of that empire Miss Fish will play the same piece in the French language through France. The young girl is only fifteen years old, but her artistic acting has created quite a sensation at the Louisenstadtischen Theater, Berlin.

The Usher.

Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

Prompt action was taken by our managers regarding the death of General Grant. On Friday an informal meeting was held in the Fund rooms, which was largely attended. It was agreed that formal resolutions voicing the sentiments of the profession would be passed at a general meeting to be called just before the funeral demonstration. I have to suggest that this meeting shall be convened in the Metropolitan Opera House or Academy of Music, and that all stage people or friends of the stage be invited to participate. Addresses from Edwin Booth and other of our representative men would form a fitting tribute from the profession to the memory of the great soldier. Lester Wallack telegraphs from Stamford that he will be glad to assist in doing honor to the illustrious dead. It would be appropriate for him to take the initiative, appoint a committee and preside at the memorial gathering.

* * *

Fred. Marsden sends me a fish story from his breezy country-seat on the shores of Schroon Lake, which will compare favorably with any piscatorial yarn that the Summer has thus far brought to light. "I have had a strange experience," writes the clever dramatist, "and I believe an exceptional one. Last week I killed a bass weighing three-and-a-half pounds. The man who dressed it took from it a ten-cent piece, bearing the date 1875. This establishes the fact that fish will seize anything that glitters." This peculiar demonstration of fishy habits should prove another indissoluble link in the much-discussed Darwinian chain. Marsden goes on to say that he is taking royal rest and doing absolutely no work. He goes in for amateur photography pretty extensively, and on hot days amuses himself by taking views of the beautiful scenery in his vicinity.

* * *

Yesterday's papers contained the information that Mrs. Tony Hart, professionally known as Gertie Granville, was convalescent. This is misleading, for the lady is still quite seriously ill, and, unfortunately, there is no reason for believing that all danger is past. Mr. Hart's family physician, Dr. Robertson, was telegraphed for last Saturday, and he came on at once from the watering-place where he was rusticating to take charge of the case. The Doctor will not return until Mrs. Hart's condition ceases to be a matter of anxiety.

* * *

It is the fashion for some obscure journals to decry everything good connected with the profession, and accordingly the Actors' Fund comes in occasionally for a dose of impertinent and impotent abuse. The text of a recent diatribe of this senseless character was the case of a Mr. Bankson, who applied to Secretary Baker for money wherewith to bring his wife from a distant New York town to this city. The applicant was courteously informed by Mr. Baker that the Fund Committee had no authority to relieve distress of this description; that the only function of the Fund was the care of the sick and the burial of the dead. Mr. Bankson, feeling himself aggrieved, placed himself in communication with one of the tu'penny sheets above referred to, and of course found willing championship for his imaginary bad treatment. How often will it be necessary to drum into the heads of densely stupid people like this applicant and his journalistic advocate, that the Actors' Fund was not established and is not conducted for the relief of professional pauperism? Anybody with the slightest vestige of common sense can readily understand that an institution whose yearly income is not more than sufficient to furnish and support medical attendance to professionals that are ill and to decently inter those that die penniless, could not—even were it deemed wise—possibly take care of the hundreds of actors and actresses who are out of work or in need of money, or to pay the railroad fares of unfortunate persons like Mrs. Bankson, who happen to be located in one town and desire to find their way to another place. I need scarcely add to this reiteration of a simple matter that no professional who possesses a clear understanding misconstrues the right functions or the charitable limitations of the Fund. It is only the malcontents and their allies, the wretched creatures who have for years disgraced journalism, who are capable of blundering on these lucid points.

* * *

A lady prominently connected in the profession writes me a letter from Long Branch in which she takes friendly exception to a paragraph in the last MIRROR which stated that the actors' colony in that place is languishing. "THE MIRROR is generally correct," says my correspondent, "but in this instance, alas! who was your informant? The 'actors' colony' is not languishing, except on these amply hot days when quiet is the most important thing of life. But if clambakes, sailing parties, dancing to an old fisherman's fiddle in a picturesque boathouse, crabbing parties and jolly evenings at each others' houses is languishing—well, we gladly languish. Another clambake and sailing party takes place at Edwin Thorne's to morrow. The death of General Grant necessitated the postponement of a hop and sociable fixed for that date at Mr. Henderson's cottage. The Monmouth Athletic Club, composed of the sons and nephews in the 'actors' colony,' have played baseball against the Daly nine, the Seabrights and Elberons, and beaten each successively. Lawn-tennis has been played by several teams and a moonlight straw-ride is in early contemplation. Parties of twenty to thirty meet on the beach daily for the bath. What should we languish for? Miss Anderson was never one of us. No one that I know of was ever asked to take a cup of tea with her. The 'actors' colony' did not require to be patronized. Excuse this lengthy dissertation, but don't let people think we need M. A. to give us life."

False and Libellous.

New York World, July 26, 1885.

An action has been begun by Mr. Harrison Grey Fiske, editor of THE NEW YORK MIRROR, against the *Sunday Mercury*, by which that journal is charged with having published a gross libel in its issue of July 19, under the caption of "A Dramatic Tempest." The article in question purported to describe an altercation between Miss Fanny Davenport (Mrs. Edwin H. Price) and Mme. Selina Dolaro, said to have taken place in Mr. Fiske's office at No. 12 Union Square, on Wednesday, July 8, which altercation was said to have been interrupted by the appearance of Mr. Price, who in consequence of what he had heard and seen, had since temporarily separated from his wife. Another allegation was that Miss Davenport had acknowledged loaning Mr. Fiske $5,000, and the article also contained supposed interviews with all the parties concerned.

Mr. Fiske was seen yesterday at his office by a *World* reporter and spoke readily on the subject of his suit.

"The story is an utterly false and libellous one from beginning to end," he said. "The meeting was purely a work of fiction; for at the time specified Mr. and Mrs. Price were, and had been for weeks before, at their residence in Canton, Pa., a journey of at least half a day from this city, while Mme. Dolaro was, and had been for weeks previous, filling an operatic engagement at Atlantic City, N. J. Miss Davenport and Mme. Dolaro have never met, and I have never received $5,000 or any other sum from Miss Davenport or any other professional for any services, either journalistic or otherwise.

"My first intimation that such a story was afloat was on Friday, July 10, when I received a telegraphic despatch from the business manager of THE MIRROR, Mr. J. Henry, informing me that reporters from the *Herald* and *Times* had come with a scandalous story to him, and asking that I come at once to the city. I did so, and told the editors of those papers whom I saw that the account had not a grain of truth in it. They promised not to publish it. I did not ask its suppression as a favor, you must understand, but I demanded it as a right. That was the last I heard of the story, with the exception of it being noised among some scandal-loving members of the profession, whose lips it was impossible for me to close, until I saw the article in the *Mercury*, embellished and added to in various ways.

"Knowing the great and irreparable injury that such a slander, if passed by in silence, would do a lady occupying the prominent position before the public held by Miss Davenport, I at once telegraphed particulars to Mr. Price, telling him that I would take immediate steps toward having the utter falsity of the article established, and in the interest of all concerned, either secure ample retraction or else make the slanderers suffer. To that end I put the matter entirely into the hands of Governor Leon Abbett, of the law firm of Abbett and Fuller, and at first the *Mercury* people agreed to publish a retraction in their paper. Then they changed their mind and this suit was brought. On Friday Mr. Price came to town in answer to a telegram from myself, and he is determined to see justice in this case enforced if he has to remain here all Summer. There is not the slightest ground for the base aspersions that have been cast on the good name of his wife, and Mr. Price will see that her character is vindicated. As for the person who invented the story, and the one who furnished it to the *Mercury*, if they are two separate and distinct individuals, no effort will be spared in having them punished. Almost any person prominent on the stage is liable to be maligned in this way, and it is our idea to make an example of this fellow so that people of his ilk may be more discreet in future."

Yesterday afternoon Justice White, sitting at the Tombs Police Court, issued a warrant for the arrest of William Cauldwell, proprietor of the *Sunday Mercury*, upon a charge of criminal libel preferred by Edwin H. Price and his wife, Fanny Davenport.

"ACTORS' FUND OF AMERICA."

BUREAU OF REGISTRATION.

NEW YORK, July 29, 1885.

The Executive Committee of the "Actors' Fund of America" requests that you fill the following blank spaces herewith for the use of the BUREAU OF REGISTRATION, a department in course of establishment by the Fund, which will become invaluable not only as general reference and permanent record, but of incalculable accommodation and benefit to MANAGER and ACTOR, as bringing them in personal intercourse for the purpose of engagement:

Name.....

Date of Birth.....

Nativity.....

Classification of Business.....

Address.....

Epitome of Professional Career and Reference:

Please mail at once to

EXECUTIVE COMMITTEE,
Actors' Fund of America, 12 Union Square, N. Y.

Raymond Has Had Enough.

On Saturday night John T. Raymond brought to a close his more or less successful Summer season at the Madison Square Theatre. Two performances a day, with the thermometer nearing three figures, even if two of them do represent naught, is very trying work, so that after the matinee it was not surprising to find the popular comedian taking the shady side of Broadway for a stroll and rest. A MIRROR reporter met Mr. Raymond at this time and engaged him in conversation by asking the result of his Summer season.

"Not encouraging, Judge," said he. "You see the majority of theatre patrons are out of the city, and no kind of dramatic entertainment will pay in such weather as we have been subjected to during the past few weeks. Comic opera, with its attendant display of nature and lack of dry goods, will draw on pleasant nights; but even that fails to entice the stay-at-home crowd with the mercury trying to burst the top off its glass tube. I have played my last Summer engagement. I can get enough work in the ten months I am on the road in the regular season, and if I can't make money then I certainly won't make it in July and August."

"What was your reason for trying the experiment this Summer?"

"Well, Judge, I am very fond of my work when the conditions are the least bit favorable, and I am willing to risk an ordinary chance of being tortured for that pleasure; but in this case it was all extraordinary torture, and I quit at the first good opportunity. When I opened the season I gave it out to some friends that I deserved a new and suitable play for my repertoire. Now, Judge, I have been simply snowed under with manuscripts, and it was not as pleasant as an avalanche from the Alps would have been. Out of the entire lot I doubt if I could get enough material to construct one snow-ball hard enough to made an impression on the public. In fact I don't think it would last long enough to get through the heat of the footlights and make even a slight hit."

"So next season will be devoted to the old plays?"

"I think not. You see, when I had despaired of getting anything good and had announced the end of my Summer season, Bunner and Matthews brought me their new play, Touch and Go, and about the same time Mr. Schwartz, of Philadelphia, submitted to me a comedy which he has named The Wrecked. I have only read over these plays in a hurry, but close enough to believe they are the long-looked-for additions to my repertoire. I am going to Long Branch early to-morrow, and shall at once begin to digest these new pieces. I have strong hopes that I shall be able to accept one or both of them, and make hits with them, too."

The Mikado Contempt Case.

Ed. Abrahams was arrested at about 1:30 o'clock yesterday afternoon at the Fifth Avenue Theatre, by a United States Marshal, on the order of arrest granted by Judge Wheeler that has been in force against him since last Wednesday. He was at once taken to the United States Marshal's office, and from there remanded to Ludlow Street Jail. As bail is not taken in cases of the nature on which he is held—that of contempt of court—he will probably remain in durance vile over night, although his lawyer, Montague Marks, has been doing all in his power to obtain his release.

On the way down town the Marshal informed Mr. Abrahams that his office had received word yesterday morning that Sydney Rosenfeld had been arrested at Red Wing, Minn., on Tuesday night.

The Topeka Trouble.

The outcome of the theatrical war in Topeka, Kas., has been that the Grand Opera House has passed into the hands of Mr. Joab Mulvane, a prominent banker, as receiver. Corydon F. Craig, who is business manager and sole representative of the house in the East, yesterday showed a MIRROR reporter the following telegrams from parties interested:

TOPEKA, July 27.
C. F. CRAIG:—Having been appointed receiver of the Grand Opera House by the Court, you are authorized to make bookings for the same. JOAB MULVANE.

TOPEKA, July 27.
C. F. CRAIG:—Joab Mulvane, the receiver, has appointed me manager. All satisfactory. Have written. W. H. ROWLES.

"Now," said Mr. Craig, "the condition of affairs in Topeka is of interest to all managers who are booked in that city. All bookings made with L. M. Crawford or others for the Grand Opera House are void. I will re-book such as may make satisfactory terms with me. The Grand is now in good condition, and is the one house in Topeka that can properly present a spectacle.

"My theatrical interests are now centred in Kansas City and Topeka," continued Mr. Craig. "I negotiate for St. Joseph, Mo., subject to the approval of the local management. I book for ten Western cities, including Denver, having all the open dates at my office here. I have just secured a five years' lease of the Cable Line Park, Kansas City, and will erect a stage and give comic opera and promenade concerts during the Summer of '86. This Summer I will give band concerts. My brother, M. H. Craig is associated with me in all my interests. My contract as business manager of the Grand Opera House, Topeka, runs to Sept. 10, 1888."

The Comedy Theatre Leased.

George C. Brotherton, the lessee and manager of the new Temple Opera House in Philadelphia, was in the city on Tuesday picking out carpets to be used in his new house. In a talk with a MIRROR reporter he said:

"I am elated over the prospects of our first season. Mr. John Ryckman, who represents me here, has booked some of the strongest attractions on the road, and while it is true that we were late in entering the field, still I think our book will compare quite favorably with any of the older houses of Philadelphia. Last season, in a small hall on the site of our new house, I played the magician Keller, and in ten months cleared over $10,000—clearly showing that the house is excellently located for business purposes.

"Yesterday I closed a lease of the Comedy Theatre in this city. I shall establish Keller in New York and keep him here as long as he pays."

It is understood that Mr. Ryckman is interested in the New York house and will have the management of it and Keller.

Regarding the opening of the Philadelphia theatre, Mr. Brotherton said that it would occur on Sept. 14 with Sealed Instructions, which is the work of one of the most popular society ladies of that city. On the 28th Saints and Sinners would be given by a Madison Square company for the first time in America, with J. H. Stoddart and Maud Harrison in the leading roles, and under the direct supervision of the author, H. A. Jones.

Minnie Maddern is undecided as to whether she will play Caprice next season or not.

Personal.

MACKAY.—John A. Mackay's [illegible] late on Tuesday night. The child was about a year old.

DINSMORE.—Laura Dinsmore will play the leading female role in R. G. Morris' Madison-garden.

POWERS.—C. H. Hoyt has rewritten the leading part in A Tin Soldier for James T. Powers.

PAULLIN.—Louise Paullin has been engaged to sing the role of Nanon on the road with Carleton.

HILL.—J. M. Hill left for Chicago last Friday night. He will return about the middle of next week.

TAYLOR.—Howard P. Taylor will, by arrangement, produce some of his plays at the Fourteenth Street Theatre.

RAYMOND.—John T. Raymond is taking a well-earned rest at Long Branch. His regular season opens at Milwaukee on August 31.

QUINTON.—Mark Quinton, the author of In His Power, during his stay here will be the guest of Frank Sanger, at the Hotel Dam.

MACKAYE.—Steele Mackaye has it firmly set in his mind that he will be the manager of the Lyceum, and simply laughs at the doubters.

MILLER.—Joaquin Miller sends forth a warning to managers not to play '49 without his written authority. He has engaged counsel to protect his interests.

NELSE.—The new mechanical appliances that Nelse Waldron is to introduce into the Fourteenth Street Theatre are said to be as novel as they will be valuable.

KIDDER.—E. E. Kidder has sent the first act of the Irish comedy-drama he is writing for Joseph Murphy to Moosehead Lake, where the actor is spending the Summer.

BLANCHARD.—Gertie A. Blanchard, who has been playing juvenile business with Dion Boucicault, is in town. Miss Blanchard has not yet made an engagement for next season.

ARTISTIC.—There are few more artistic wielders of the pencil in the line of comic sketches than Fred. Lennox, but he only amuses himself and his friends with his talents.

OWENS.—John E. Owens is again in ill-health. A sea-voyage recently undertaken did not benefit him, and he may be compelled to abandon the starring tour arranged to begin this Fall.

ARONSON.—Rudolph Aronson's parlor[illegible] has been stirred to the composition of a funeral march. It is entitled "The Nation's Hero," and is dedicated to the memory of General Grant.

ROSENFELD.—The coy Sydney remains in Chicago, engaged in dalliance with Lawyer Browne, who represents Carte. In case of a legal conflict he can use that little Gilbert-Sullivan percentage for counsel fees.

HARRIGAN.—Edward Harrigan, though enjoying himself in the mountain air, is not idle. In a letter to a friend he states that he has just completed the second act of a new comedy, and that both himself and David Braham think it a very good production, so far as it has gone.

HARRISON.—Alice Harrison is still in town, nursing her chagrin at not being able to continue her success as the artless Japanese maiden in The Mikado. Had Miss Harrison been able to continue in the part one week, no other Yum-Yum would have been able to displace her.

BYRON.—Oliver Doud Byron is rated as one of the wealthiest actors in America. His stage career has been more varied than is known by those who associate it only with Across the Continent. And he is a much older man than his appearance on the stage or off would indicate him to be.

HOPPER.—De Wolf Hopper is a grandson of Isaac T. Hopper, an old Abolitionist, whose Life, contemporaneous with "Uncle Tom's Cabin," described the workings of the famous Underground Railway. Isaac T. Hopper frequently risked his life in running slaves from Mason and Dixon's Line into Canada.

MILN.—George C. Miln has selected Sing Sing as the scene of his opening, August 17. Some of the more prominent inhabitants will be unable to attend. But the tragedian will be recompensed at the next town, Yonkers, where he will be the guest of Mrs. E. D. E. N. (and the rest of the alphabet) Southworth. Mr. Miln also announces that Clara Morris and Jay Gould will lend *eclat* to the Yonkers night by their distinguished presence.

CLAYTON.—It is not true that Estelle Clayton sailed for Europe on last Saturday. At the last moment Miss Clayton changed her mind, believing that the time she had in which to get ready for her season in Fayette was short enough without further curtailing it. Instead, therefore, of having her costumes made in Paris, Miss Clayton has engaged Lanouette, Mme. Pryor, Merver and Mme. Gatz to get her wardrobe ready.

COULDOCK.—C. W. Couldock must own a private old-clo' storehouse. At one time his collection of old hats, worn on the boards in the dim past, is dwelt upon by the paragraphers; At another, an old coat is minutely described, and the public is told how many seasons it has weathered and how many anecdotes it has survived. Now an old pair of shoes, in which cobwebs have been undisturbed since "Auntie" years ago," and which are said to have been worn by the veteran forty-six years ago, have been called from retirement to do service in The Willow Copse. Is Mr. Couldock going to make a feature of old clo'es on his starring tour?

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

were coming ashore from their yacht the boat upset, and six ladies and as many gentlemen were plunged into the surf close to where the bathers were disporting. What a rush there was of heroic young men, and what fun it was to see them all dragged on to the beach looking like drowned rats. No one could help laughing, and even the victims were at last forced to join in the mirth. Bathing morning and afternoon is the order of the day, and I will have something to say in my next about the costumes. It certainly is a better show for the boys than Adonis or Nanon, despite the fact that this is supposed to be the most strictly conducted resort on the coast.

We have quite a goodly turn out of professionals. Handsome George Cline and his wife, Mr. and Mrs. Charles T. Ellis, Fred. J. Long, Herr Adolphi, Mr. and Mrs. George Munroe, Fanny Redding, George Gaston, Spencer Cone, Frank Paul, Thomas Martin, Dell Kellogg, C. M. Pyke, Louise Manfred, Walter Bentley (of Silver King fame), Sadie Kirby, May Brookyn, leading lady of The Planter's Wife co.; Emma Duchateau, Nelson Waldron, John Quinn, John Kernell, F. Guilmette, Maurice Drew and several others seem to thoroughly enjoy the sea-breezes.

I cannot close this week's letter without a reference to the respect paid here to the memory of the nation's dead, which is shown everywhere in a marked manner. Even a spray of laurel added to the sympathetic offering of a mourning people shows the profound respect entertained for the grand and noble man, who, by his magnanimity in the hour of victory, welded into a glorious commonwealth a bleeding country. History records his deeds and Americans must feel proud of the memory of General Grant, whose name in the annals of the world stand out boldly as a warrior statesman, "fit to stand beside Cæsar." Rest, rest, great heart, and may the tears of a nation and the sympathies of the world act as balm to the wounded hearts left behind, more especially to her who cheered his life and with aching soul softened the agonies of death.

NEW YORK.

BUFFALO.

The Court Street Theatre (J. M. Hill, manager): The Mexican Topical Orchestra gave a series of very entertaining concerts week of 20th. The audiences were not as large as the attraction warranted; but, with the temperature about ninety the whole week, it was fortunate to get even the attendance that were present. The soloists in the orchestra were all especially well received.

Not a house will be open this week.

ALBANY.

Pavilion (Jacobs and Proctor, managers): Estrella was the opera chosen for the second week of the Wiley-Golden co., and a fair patronage resulted, although the tent was not entirely filled at any performance. Richard Golden made his first appearance during this engagement on Monday last, and he was heartily received in the part of the Doge. Dora Wiley was as charming as usual as Estrella, and immediately sang herself into popularity. The remainder of the cast was quite respectable, and the chorus, which was somewhat weak on the first night, was strengthened by the addition of six or seven people on Tuesday evening. The new element came from the defunct Edmondson Opera co. The Mascotte and Olivette will be done this week.

Leland Opera House (Mrs. R. M. Leland, manageress): On Wednesday Barlow-Wilson and Rankin's Minstrels will be here.

Arena: Barnum is advertised for August 3.

HARLEM.

Pavilion (W. C. Cameron, manager): Gibson and Ryan's Muldoon's Picnic party appeared Monday to a crowded tent. An excellent olio preceded the dramatic chestnut, which consisted of Saunders and Burdell, sketch artists; Campbell and Burke, change artists; Amy Reynolds, serio comic, and Frank and Fannie Davis in The Old Veteran. Muldoon's Picnic was taken care of by Sam Ryan, J. K. Gibson, Frank Campbell, Charles Burke, Frank Davis, Charles Saunders, Lillie Burdell, Fannie Davis and Amy Reynolds. The entertainment as a whole was highly enjoyed and appreciated. Next week Foster and Hughes' Vaudeville co.

River View Park: Sunday's sacred concert was largely attended by lovers of classical music. Professor Kroll and his large orchestra did some excellent work. Professor Kroll is as yet comparatively new to America, but has already established an enviable reputation in matters musical. Strong features are in process of preparation.

Items: The Winstanley Brothers have permanently superceded the musical team of Sharpley and West with Connors and Collins' co.—On Saturday night at the Pavilion at 9:30 the rain came down in torrents and deluged everything and everybody. It was impossible to proceed with the entertainment, and Monte Collins in a few well-chosen remarks, so informed the audience, which quietly dispersed.—I noticed Max Strakosch very intently taking in the gratuitous concert given at the East River Park by Eben's Brass Band. The genial Max always has two very pretty little children with him of an evening when he visits the Park.—Sydney Herbert has gone to England. Previous to sailing he signed articles of co-partnership with his brother, Ferdinand Gingold, for the carrying on of a transatlantic commission business.

CANANDAIGUA.

Arena: Van Amburgh's Circus gave two fine performances to large audiences, 24th. Prominent among the many features are the Rice Brothers, acrobats; Daisy Belmont, the pretty little equestrienne, and Mitsura's Royal Japs, all of whom were most excellent. The menagerie, though not large, shows careful selection and contains many rare specimens. The universal opinion of all who attended is that it is a great show for twenty-five cents. Your representative had a pleasant talk with George Arlington, who is connected with the show. He is a most genial gentlemen, and we wish him success in whatever he may undertake.

ELMIRA.

Mascotte Academy (H. F. Curtis, manager): The Standard Dramatic co. held the boards last week. Warm weather and light houses were the rule. Jennie Calef this week.

Arena. Van Amburgh's twenty-five cent show gave a good performance to well filled canvas 21st.

LOCKPORT.

Aaron and Mack, proprietors of the Dime Museum, skipped the town a few days ago with the week's proceeds and some unpaid bills. The Museum has been closed a few days, but was reopened 25th by Billy O'Day, one of the troupe.

The International Glee Club (colored), of Niagara Falls, gave a concert at the Hodge Opera House, 29th.

Van Amburgh's Circus is billed for August 5.

POUGHKEEPSIE.

The Opera House is undergoing repairs; new scenery is being added, and it will be almost entirely refurnished. Last season was remarkably prosperous, and Ald. Sweet feels complacent. He may congratulate himself on having the largest, as well as the best appointed, theatre along the Hudson. The seating capacity is 1,800.

Arena: Barnum's Circus exhibits here August 1.

Items: James T. Sherry, head usher of the Opera House, has mysteriously disappeared.—The Minnie Maddern who sprained her ankle here while playing lawn-tennis is not Minnie Maddern, the actress.—It is rumored that Frank Luckey, last season with the Florences, will leave the stage and study for the ministry.

NORTH CAROLINA.

DURHAM.

Stokes Opera House (W. A. Gattis, Jr., manager): The Standard Comedy co. played all last week at Summer prices and drew good houses Friday night the hall was crowded to see Under the Gaslight Repertoire: The Two Orphans, Kathleen Mavourneen, Black Diamond, Josh Whitcomb and Under the Gaslight. McIntyre and Heath's Minstrels August 24.

OHIO.

DAYTON.

The Grand (Larry H. Reist, manager): The benefit tendered the attaches, 21st and 22d, I am sorry to state, was not a success either financially or artistically. With the thermometer about four paper collars in the shade, and a very poor attraction thrown in, one could hardly expect a "standing room business." The boys engaged the Old World Gem co. for two nights. The first night was a benefit, but the second night was played on the usual "Winter" terms. The result was, the profits of the first night were entirely devoured to defray expenses of the second. The Old World Gem co. that appeared here last season was composed of the best specialty artists in the country, while the one that was here last week was about the tamest it has been my misfortune to see. With the exception of the Edelweiss Mountain Choir, there is not one of the original co. remaining. One of the present co., Herrmann Ehrent, is billed to appear in "Fractured English-German Revelations, Emigrantine Evanescence." A programme reader can stand many things, but if it is proposed to bombard us with such expressions as the above, just let us know in advance, so we can fortify ourselves for the struggle. Ehrent can neither sing, dance nor speak; still he has the unlimited nerve to attempt anything. If he was to sing for a "candy kiss," it would be a generous act to even give him the wrapper. With the exception of the Mountain Choir and the Spanish Troubadours, there is no one in the co. worthy of mention.

Memorial Hall, Soldiers' Home (Samuel Henderson, manager): The Home co. produced the old drama, Ben Bolt; or, The Lass that Loves a Sailor, which, like wine, seems to improve with age, and the farce, Slasher and Crasher. F. C. Huebner, leading man, has been quite ill; nevertheless he gave a manly portrayal of handsome Ben. Thomas Coleman looked and acted Ironlink, the miller, in a creditable manner. Sheridan Tupper did well as Christian, and John F. Ward as Rags scored another hit. The "night garment" act caught on immensely. D. H. Wilson made his first appearance as Will Watch. Henry Cahno had little to do as Colin, but did it well. Henrietta Crossman as Alice and Louise Balfe as Mary were in an extremely pleasing mood, and seemed to enjoy the performance as much as the audience. In the afterpiece Raymond Holmes appeared as Christopher Crasher, and kept the audience in a continuous uproar. Augusta Van Doren as Dinah and Ida Ward as Rosa assumed their respective parts in a pleasing manner. All in all it was one of the most enjoyable evenings I have spent at this house this season. The Octoroon, Rosedale and Esmeralda will shortly be produced.

Manager Larry H. Reist and wife are in the East.

Milton Gunckel, general Western manager of the Redpath Lyceum Bureau of Chicago, is visiting his parents in this city.

Manager Samuel Henderson, of Memorial Hall, has a fac simile of the programme used on the night when President Lincoln was assassinated.

The Old World Gem co. was attached while here by the Dennisor Hotel of Cincinnati, for a seventy-two-dollar board-bill. Fred. Englehardt, manager, said that he had made arrangements with the Dennison to allow the co. to go to Dayton and settle when they returned; but the hotel people, instead of waiting, had the baggage attached. Manager Englehardt promptly paid the bill as soon as it was presented.

The citizens of Dayton would like to see a little more of J. Clinton Hall at the Home. 'Tis true that Mr. Hall is busy in the wings, but he ought to appear, if for nothing more than "To Oblige Benson."

McNish, Slavin and Johnson's Minstrels will open the Grand, August 15.

There is a Squire in this city named Miskelly, and a great admirer of horseflesh. Having received a beautiful steed from the "blue-grass" region of Kentucky, he invited Manager Larry H. Reist to take a drive one evening. Both were greatly benefited by the drive through the country. Manager Reist returned home, and as his wife was aware that there was no attraction that night at the Grand, nor was it "lodge night," she naturally remarked: "Where have you been, Larry?" "Who, me? Oh; I was out riding with Miskelly." It required the rest of the night for Larry to convince his better-half that Miskelly wore neither bonnets nor bangs, but was nothing more than an everyday Squire.

Owing to the death of General Grant, there will be no performances at the Soldiers' Home for one week.

No obstacles intervening, Louise Balfe will appear in the new musical comedy, Almost a Marchioness, 30th.

NORWALK.

Whittlesey Hall (J. B. Kaye, manager): The Pleasure Party gave no entertainment on Friday evening, owing to the serious illness of J. B. Kaye, manager of the Party.

Arena: Van Amburgh's Circus is billed here for August 20.

SALEM.

Jennie Calef appeared 23d, 24th, and 25th in a round of plays that just suit this charming little star. The business was the best done in months. Friday and Saturday "standing room only" was the line that greeted all after 8.15. The co. in support is strong. The work of Lillian Calef, Harry Leonard, C. W. Charles and H. M. Robler deserve special mention.

Gossip: Mr. Waldron, the genial manager of the Calef co., tells me that the season has been a good one for him, and that the figures in his bank book lean much his way.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The Euclid Avenue Theatre co., under the management of Snader and Richardson, filled a return engagement of three nights, beginning 23d, presenting Hidden Hand, Bachelors and Bad Boy, to large and well-pleased audiences. This co. closes the Summer season in our city, and has a very good financial showing. Salaries all paid and a snug balance in the treasury. Mr. Snader will remain in our city for a few days and then return to New York City. The other members left for their respective homes on the 27th.

PIQUA.

Bogardus Show: Capt. A. H. Bogardus gave an interesting and novel exhibition at the Baseball Park, Park, 22d, before a good crowd in spite of rains. The illuminated clay pigeons and fireworks were a great card. Afternoon of the 24th, the Captain accomplished the seemingly miraculous feat of breaking 100 clay pigeons in five minutes, handling his own gun. The performance on 23d was similar to that of evening of 24th, and deserved a larger crowd, but there was more rain. The exhibition of shooting was marvelous. The Captain and his sons all wore medals awarded them for their great skill, as follows: Championship of America, May 25, 1871, at Fleetwood Park, New York; Lorillard medal, won Oct. 4, 1874, at Stamford, Conn; championship of the world medal, won in London, England, August 7, 1875; championship glass-ball medal, won at Deerfoot Park, Brooklyn, N. Y., Sept. 6, 1877; championship silver cup, won in England, June 20, 1878. His son Henry, ten years old, holds the juvenile championship of the world for rifle and shotgun shooting. His son Eugene carries the championship of the world for rifle-shooting with single ball at glass balls thrown in the air. His sons Peter and Edward are excellent shots with the rifle and shotguns. A wonderful family of marksmen. They are genteel, pleasant people, whom it is a pleasure to meet. Their entertainment met their promises, and was well worth seeing.

CIRCLEVILLE.

More than a year ago old Peck's Hall was condemned as unsafe by our city authorities, and the scenery and stage having been removed, it is now used as a gymnasium. Not in the future, as in the past thirty years, will its little contracted stage and long, dark stairways vex the souls of cos. that may visit us.

Frances Bishop and Alf McDowell, in Mugg's Landing, will open the season at the Colosseum Sept. 4.

The City Council has passed an ordinance prohibiting any theatrical performance being held in a room where intoxicating liquors are sold. Except two or three variety shows with saloon attachments.

OREGON.

PORTLAND.

Theatrical business was in a dead calm week of 13th, there being no performance at any of the theatres. The Tivoli was to reopen its doors 18th with a variety co., and a big attendance was predicted.

Denman Thompson began a week's engagement at the New Market 20th. The Casino has no bookings as yet.

PENNSYLVANIA.

PITTSBURG.

Exposition Park Theatre (John A. Ellsler, manager): Neagle's Private Tutor co. came to grief last week. Business dwindled down to almost nothing after Monday night's performance. Salaries were in arrears, and the co. became uneasy. On Thursday evening Benjamin Graham and Lizade Le Baron unceremoniously left for New York. The remaining members of the co. were left here without a penny, and had it not been for the assistance of several gentlemen here, they might have been compelled to remain in the Smoky City indefinitely. Tickets were furnished the party for New York, but hotel proprietors and boarding-house keepers are minus their bills. The Wilbur Opera co. opens a two weeks' engagement, 27th.

Harris' Museum (P. Harris, manager): The Edwin Browne Dramatic co produced the very sensational play, Good as Gold, during last week, to moderate business. Manning and Drew's Specialty co., 27th.

Cole's Circus exhibited here 23d and 24th to good patronage. The ring acts were very good.

The following is an incomplete list of the attractions that will appear at the Opera House the coming season: Shadows of a Great City, Robson and Crane, J. K. Emmet, Annie Pixley, McNish, Johnson and Slavin's Minstrels, Thomas W. Keene, Janauschek, Frederick Warde, Kiralfy Brothers' attractions, Maggie Mitchell, Bunch of Keys, Skating-Rink, Oliver Doud Byron, Joseph Jefferson, Janish, Lotta, Bartley Campbell's attractions, W. J. Florence, M. B. Curtis and Mlle. Rhea.

George O. Star, late general in command of Harris' forces, has been placed in full charge of the Exposition Park Theatre. No better selection could be made, for Mr. Star is very popular here, and he is fully up to the "tricks of the trade." He is looked upon by the profession as one of the best managers in the business.

Prof. Chalet, late of Harris' Museum, will likely reopen the Sixth Street Museum.

Manager Fred. Parke, of Library Hall, returned from New York 25th. He has so far booked the following attractions for next season: Clara Morris, J. M. Hill's cos., Mary Anderson, Fanny Davenport, Damrosch's Grand German Opera co., Aimee, Minnie Maddern, Boston Ideal Opera co., two weeks; Dion Boucicault, Helene Dauvray, Thalia Opera co., Salsbury Troubadours, Louis Aldrich, in In His Power; Charles Ellis and Clara Moore, Her Majesty's Italian Opera co., Adonis, Alone in London, Nat. C. Goodwin, Emma Abbott, We, Us & Co., The Private Secretary, Dore Davidson, C. W. Couldock, McCaull's Opera co., Irish Comedy co., in Ivy Leaf; A Tin Soldier, Mr. and Mrs. George S. Knight, Carleton Opera co., Gus Williams, Lester and Allen's Minstrels, Lawrence Barrett, Kate Castleton and others.

O'Brien's Circus showed at Braddock, Pa., 25th to fair business.

Susie Kirwin will not appear with the Wilbur co. Louise Eissing will sing her parts. Miss Kirwin is taking a much-needed rest.

The Wilbur Opera co. will go from here to Cleveland for a Summer season. The Mikado is in rehearsal.

John Brand, who is at present in London, writes that the Mikado is doing an immense business there.

Harry Williams, of the Academy, has so far booked the following attractions: The Adamless Eden, Tony Pastor, the Elliotts' comb., the Silbons' co., Rentz-Santley co., Ida Siddons' co., Kernell Brothers' comb., two minstrel cos., Reilly and Woods' Specialty and Comedy co., Beane and Gilday's Novelty co., and Sheehan and Coyne, and the Du Rell Twin Brothers' Double co. In addition to these Manager Williams has reserved several weeks in which he will present a number of the best specialty stars.

Sidney R. Ellis will go with Bartley Campbell's Siberia.

The Adele Dramatic comb. will be the attraction at Harris' Museum week beginning August 3.

R. W. Smith, of this city, has joined Brown's Good as Gold party.

Library Hall re-opens August 24 with Couldock in the Willow Copse.

Annie Ellsler will be a member of Harry Lee's co.

Lee and Scribner's Circus Exhibits at East Liberty, August 7.

Mr. and Mrs. J. H. Fitzpatrick (Maggie Muhlanbring) are engaged with the Janauschek co. for next season. They are both enjoying themselves at Long Branch.

Bob Johnson, manager of the Maude Atkinson Dramatic co. returned from New York and Boston yesterday, where he had been on business for his co.

George Starr will put on Uncle Tom's Cabin at the Exposition Park after the expiration of the Wilbur Opera co.'s engagement. The Colonel says the opera will be put regardless of expense.

ERIE.

Arena: O'Brien's Circus will exhibit here August 1, and will be followed by Van Amburgh's on the 13th.

The T. P. W. Minstrels will appear at the Opera House August 4. This will be the last engagement under William J. Sells' management of the house. Charles White, of Detroit, then assumes the management. We look forward to a lively season under his control.

A party of fakirs flying under the name of the London Specialty co., dropped in on us suddenly last week and gave two miserable performances to deservedly poor business. The gang numbered seven, and they are a show that for out-and-out badness kidnapped the pastry. Musty chestnuts and hand-me-down jokes of the antediluvian period, were shot, one after another, at the well-meaning and inoffensive audience with a reckless disregard for their lives that exposed the total depravity of the so-called "specialty artists," who, according to announcement, were selected with special care and without regard to expense.

Your correspondent concludes with the hope that, for the preservation of his mental faculties, he will not be compelled, in the line of duty, to chronicle the advent of many such in this quiet town.

John Jennings, of Manchester and Jennings, is spending the Summer with his mother in this city.

NEWCASTLE.

Opera House (R. M. Allen, manager): The Rinehart Juvenile Opera co. played a week's engagement 20th to a series of beggarly houses, at panic prices, presenting Little Red Riding-Hood. Hart and Kaye's Peck's Bad Boy, 27th.

Personal: John Horner, late with Hurlburt and Hunting's Circus, is in town. He doubles with George Topack and goes with the Australian Novelty co. C. L. Durban leaves soon to go in advance of Lizzie Evans.

CORRY.

About 30,000 square feet of bill-boards are now covered in this city, announcing O'Brien's Circus, August 3, Van Amburgh's for 12th and Barnum's for Sept. 21.

Plans are being drawn for a new opera house, which will, without doubt, be erected this Fall. The City Hall, which seats about 1,000, will probably be used until the completion of the new house.

OIL CITY.

Opera House (R. A. Rogers, managers): The Hamraly Opera co. began a week's engagement 27th.

Item: Our new opera house is a sure go this time. Work was begun on it last Monday. The contract calls for its completion on or before Nov. 1.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): Newton Beers and co., in Rooms for Rent, closed a very successful week last Saturday. This week the Standard English Opera co. plays a return engagement, presenting The Bohemian Girl, Martha, Madame Angot and The Little Duke. Next week, The Corinne Opera co., who are under engagement to Manager White for four weeks in the New England circuit.

NEWPORT.

Casino Theatre (Joseph Barrett, manager): The Harry Pepper Comedy co. appeared in The Mascotte and Olivette, 21st and 22d, to very light business.

Aquidneck Park: Buffalo Bill's Wild West drew about ten thousand people to two performances.

SOUTH CAROLINA.

COLUMBIA,

Mr. Cramer is having the Opera House thoroughly cleaned, touching here and there with his artistic brush, and will have everything in first-class order and Metropolitan style. He has determined to have lady ushers, and has committed the selection of the young ladies to his sister, May Lovell, whose experience in the profession, popularity and high social standing will enable her to make desirable and satisfactory appointments.

Your regular correspondent was called home on the 24th on account of the sudden death of his father. The old gentleman had reached three score years and ten, and was sitting quietly in his easy chair by the window when the sleep of death come over him. He played well his part in life and leaves many friends to mourn his loss.

Minnie Geoffreys, of this city, now with the Standard Opera co., made a successful debut as Arline at the Crystal Palace Opera House in Montreal, 18th.

Joseph Physioe, of this city, will go out with James O. Barrows to play Gustavus, the light comedy part, in Gillette's Professor.

May Lovell goes to New York about Sept. 1 in the interest of a new play she has written.

Following are some of the attractions booked by Mr. Cramer: Only a Woman's Heart, Lotta, Oliver Doud Byron, Roland Reed, Fred. Warde, John A. Stevens, Peck's Bad Boy, Mixed Pickles, Jennie Yeamans, Banker's Daughter, J. K. Emmet, Burr Oaks, Robert L. Downing, Carlotta Patti, Farmer's Daughter, Milton Nobles, Aimee, Milan Italian Opera Co., T. W. Keene, Mlle. Rhea, Tony Denier, John T. Raymond, Silver King, Harry Lacy, C. W. Couldock, M. B. Curtis, Madison Square cos., Bandit King.

TENNESSEE.

MEMPHIS.

Estival Park (E. E. Fulton, manager): Howard and Whitney's Ramblers were the attraction last week, opening 21st, in Fun in a Boarding School. This farce-comedy they present is identical in name only with the one recently purchased by Jennie Kimball; but is no doubt intended to deceive the public. It did not succeed very well in doing so. There was a very good house present at the first performance, which was evidently enough. They style themselves the Ramblers; it would be advisable to name them "The Pirate Kings," as the entire lot of plays have stolen titles. Fun in a Boarding School is nothing; the acts are drawn out by a variety of songs and dances which are fairly done. The climax was reached on Thursday, when Confusion, advertised as the great Union Square success, was the bill. The co. do fairly well when they confine themselves to straight variety business, but their attempts at comedy are anything but successful. We have many amateurs in our midst who could do better work than they did. The only one of the cast who deserves any mention was the Dog. The "screaming comedy," Matrimonial Bureau, was given Saturday night, and Fun in a Hotel, the rival of Bunch of Keys, for Sunday.

Susie Greenwood is not pleased to be known as Susan Greenwood. In justice to the lady, please correct. No doubt Susie sounds better.

The Thompson Opera co. was originally booked for 20th then 27th; but as yet nobody has put in an appearance. I interviewed Manager Fulton on the subject and he stated that he had received a letter during the week, in which Mr. Thompson said he was coming.

The next attraction billed at Estival Park is the Jennie Winston Opera co.

I asked the manager of Howard and Whitney's Ramblers if he was aware of the notice standing in The Mirror regarding Fun in a Boarding School, and he said he was, but that it would not pay anybody to follow them everywhere with an injunction. The Ramblers close here. Howard and Whitney go to New York; rest of co. to Cincinnati.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): The Welch-Rice-Wills Grotesque Comedy co., in their funny piece, A Cold Day When We Get Left, 17th and 18th, to fair houses. The matinee 18th, was well attended. The people connected with this co. are all above the average with producers. Mr. Wills' Dutch business is immense. We have not seen his superior here in a long time. William Welch is A1, his make up in the second and third acts being perfection. The part of Kate Keeler, heretofore played by Lizzie Hight, was done by Mr. Sarony, who never made his appearance without bringing down the house. He was several times recalled. John Rice does not have much to do as Potash, the Photographer. Of the ladies, Velma Phillips and Cora Macy, not much is to be said, except that they are lively, possess considerable *chic* and sing passably. They were occasionally recalled. The co. have enjoyed the excellent bathing in the Great Salt Lake while here, the bathing season being at its height. The Mestayer-Vaughn co. in We, Us & Co., 20th to 22d, to fair houses, the audiences in each case being mightily pleased with the exceedingly comical situations, etc., many of which were entirely new to us. Miss Vaughn and Mr. Mestayer of course carried off the principal honors, being recalled several times. Gus Bruno, as Knox Dunlap, the Dude, was very funny and kept the audience in a roar whenever he was visible. The bathing scene gives the co. a chance to work in two nice effects, viz.:—some outrageously laughable bathing suits for the gents, and some handsome costumes and forms by the ladies, who are quite pretty. Mary Gray, as Euphemia Coppergall, the old Maid, has seldom been equalled here. Lilia Blow, Bella Stokes, Marie Hunter and Mamie Broughton are all names well known to the profession.

Arena: John Robinson's Circus, 17th, afternoon and evening, to light business. The show is fair to middling, the educated animals being very good. The horsemanship was below par. The menagerie was about as good as any we ever see out this way. Several good specialty performers in the bicycling, skating and common-ball-lifting line.

WISCONSIN.

MILWAUKEE.

This time last week the indications were that between The Mikado and Black Hussar muddles we would have a very lively time this week; but, much to our disgust, everything has passed off very tamely. Rosenfeld arrived here Wednesday afternoon, and on Wednesday evening quite a number of people wended their way to the Opera House with the expectation of seeing The Black Hussar—or a fuss, but instead saw nothing but the black, yawning entrance and an announcement that, owing to insufficient rehearsals, The Black Hussar would not be produced until the 26th. The cause of this, as given by Mr. Rosenfeld, was that Bonnie Reynolds, the comedian, having been called East to the deathbed of his mother, there was no one to take his place, and they were compelled to wait until J. W. Herbert, of the Mikado co., who had been telegraphed for, could reach this city and, by proper study and rehearsals, fit himself for the part. "Then," said Mr. Rosenfeld, "we will give a show the like of which has never been seen in Milwaukee." In conversation with your correspondent, Mr. Rosenfeld said that the injunctions gotten out against himself, restraining him from producing the opera, and against the principal artists, restraining them from appearing in the same, were not worth the paper they were written upon. Be that as it may, the matter has not yet been settled, and instead of The Black Hussar on the 26th, there will be given a sort of a mixed programme consisting of solo singing, selections from The Black Hussar, and an address by Mr. Rosenfeld. All this for the benefit of the co. In the meantime people are patiently awaiting the production of The Black Hussar.

Billy Kersands' Minstrels, at the Park 20th, 21st and 22d, gave a very poor show to small matinees. Park closed the rest of the week until the 25th, when the Irish picnic will be held there. Week of 27th Eustis and Tuthill's Modern Venus co.

Will Sanderson, of this city, attached the costumes and properties of the Thompson Opera co. to satisfy a loan of $250.

Manager Marsh's family have returned from Canada and have gone to Ashland for a short visit.

W. J. Fielding was in the city in advance of A Modern Venus

Work on the Academy and Dime Museum is being rapidly pushed forward to make ready for the opening on August 31. John T. Raymond will be the opening attraction at the Academy.

Slensby's Varieties still keeps open in spite of the warm weather.

MADISON.

Turner Hall Samuel Thuringer, manager): Mlle. Aimee's Australian Novelty and Burlesque co. appeared 24th. The co. was good, and the audience large and well pleased.

WYOMING.

CHEYENNE

Cheyenne Opera House (A. J. Boardman, manager): Barry and Fay, 17th, in Irish Aristocracy, to a slim house. Dan'l Sully and his Corner Grocery drew a large house. Well-pleased audience.

Item: The Mirror is considered by the manager of the Opera House, Mr. Boardman, the dramatic paper of the day. Your correspondent is under many obligations to Mr. Boardman, and would like to express his thanks to him through the columns of The Mirror.

CANADA.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): The Barlow-Wilson Minstrels gave a good performance and pleased a very fair audience, considering the intense heat, 25th.

Arena: Doris' Circus drew a crowded tent, 20th.

LONDON.

Grand Opera House (J. H. Davidson, manager): The Barlow-Wilson Minstrels gave a fine performance, 24th. The oppressive heat deterred many from going or there would have been a much larger house.

TORONTO.

Horticultural Gardens Pavilion: The Holman Opera co. opened its engagement 27th, in The Mascotte. Olivette and Bohemian Girl will follow later on, which will comprise the repertoire for the first week. The co. has been strengthened for this engagement. Prices, ten, twenty and thirty cents, and the engagement no doubt will be successful. The Mikado is announced as being in preparation.

Item: Mason Mitchell is in the city, having returned with Captain Howard, of Gatling gun fame, in company with the Queen's Own and Grenadiers regiments. Mr. Mitchell took part in the grand demonstration tendered by the citizens to the returned warriors. It was the most eventful day in the city's history, and it is estimated that 200,000 people viewed the procession. Mr. Mitchell was present at the banquet tendered Captain Howard, on the 24th. He will leave for New York in a few days.

MONTREAL.

Crystal Palace Opera House: The Standand Opera co. closed its engagement, 24th. Fille de Mme. Angot, Martha, Bohemian Girl and Fra Diavolo were the operas sung during the closing week. The house will be closed this week. Ixion will be produced August 3.

Royal Museum: A variety entertainment was given the patrons of this house week of 20th. There is nothing in the performance worthy of mention, with the exception, perhaps, of Wade and Mack, the grotesque dancers, who are clever artists in their line. Business poor.

Arena: John B. Doris exhibits here to-day and tomorrow (27th and 28th).

A benefit will be tendered the employes of the Royal to-night (27th).

The return of the troops from the Northwest has completely demoralized the business at the theatres. To this is assigned the reason for the Crystal closing before the end of the week. The officers, by invitation of Roland G. I. Barnett, witnessed a performance of Fra Diavolo on Friday night.

The Kiralfys' Around the World will not appear in Montreal this Summer, as announced.

OTTAWA.

Grand Opera House (John Ferguson, manager): Barlow and Wilson, booked for to-night (27th), have not arrived. Sol Smith Russell is billed to appear August 1 in Felix McKusick.

Arena: John B. Doris, August 3; Barnum, Sept. 5.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Augustin Daly's Co.: San Francisco, July 13, four weeks.
A Brave Woman Co.: N. Y. City, August 24.
Annie Pixley: Buffalo, August 31; Boston, Sept. 7.
Ada Gray: Philadelphia, August 31, week.
A Mountain Pink Co. (Laura Dainty): Miles City, Mont., August 1.
After Cark Co.: Philadelphia, Sept. 7, week.
Alone in London: Boston, August 31.
Baker and Farron: Buffalo, Sept. 10, 11, 12.
Barry and Fay: Kansas City, August 1.
Boston Theatre Youth Co.: Providence, August 10, week.
Bennett Matlack Co.: Toledo, O., August 24.
Bartley Campbell's Sibbria Co.: N. Y. City, August 24, week.
Bartley Campbell's Clio Co.: N. Y. City, August 17, six weeks.
Barrows' Professor Co.: St. Louis, August 31, week; Terre Haute, Ind., Sept. 7; Evansville, 8; Henderson, 9; Nashville, 10, 11, 12; Clarksville, 14; Columbus, 15; Murfreesboro, 16; Chattanooga, 17; Atlanta, 18, 19.
Black Flag Co.: Chicago, Sept. 21.
Claire Scott: Lowell, Mass., August 17, week.
C. W. Couldock: Pittsburg, August 24, week.
Cold Day Co.: San Francisco, 27 week; Portland, Sept. 7.
Caught On Co.: N. Y. City, August 17, three weeks.
Dixey Burlesque Co: N. Y. City—indefinite season.
Dan'l Sully's Corner Grocery Co.: Leadville, Col., 30, 31, August 1: Gunnison, 3: Provo City, 5; Salt Lake, 6, 7; San Francisco, 10, week; Chicago, Sept. 7.
Drew and Morton's Bubbles: Albany, 27, week.
Devil's Auction: San Francisco, August 10, two weeks.
Downing's Tally-Ho Co.: Washington, August 24, week.
Ezra Kendall: N. Y. City, August 10, week.
Evans and Hoey: St. Paul, August 17, 18, 19; Minneapolis, 20, 21, 22; Chicago, 24, week. Cincinnati, 31, week; St. Louis, Sept. 7, week; Louisville, 14, week; Pittsburg, 21, week; N. Y. City, 28, week.
Excelsior Folly Co.: Philadelphia, Sept. 7, week.
Estelle Clayton: Williamsburg, Sept. 14, week.
Florences (Mr. and Mrs.): N. Y. City, Sept. 7, two weeks.
Fun on the Bristol: Cleveland, 27, week; Baltimore, August 31, week.
George C. Miln: Sing Sing, N. Y., August 17; Yonkers, 18; Newburg, 19; Rondout, 20; Amsterdam, 21; Lyons, 22; Port Huron, Mich., 24; Flint, 25; Charlotte, 26; Battle Creek, 27; So. Bend, Ind., 28; Valparaiso, 29; Sedalia, Mo., 31; Lawrence, Kas., Sept. 1; Atchison, 2; Topeka, 3; Emporia, 4; Hutchinson, 5; Denver, 7, week.
Gus Williams: Detroit, August 3, week.
Harry Brown: Montreal, August 3, two weeks.
Helene Adell: Tonawanda, N. Y., 27, week; Pittsburg, August 3, two weeks.
Helene Dauvray: Baltimore, August 31; Boston, Sept. 14.
In His Power Co.: Lincoln, Neb., August 22; Denver, 24.
John T. Raymond: Milwaukee, August 31.
Jalma Co.: San Francisco, August 3, two weeks.
Janauschek: San Francisco, 20, two weeks.
John A. Stevens: San Francisco, 20, two weeks.
Jennie Calef: Elmira, N.Y., 30, 31, August 1.
J. B. Polk: N. Y. City, August 17, two weeks; Brooklyn, 31, week.
John E. Ince (Pop): Brooklyn, August 3, week.
Katie Putnam: Richmond, Ky., August 10.
Kidder's Niagara Co.: Boston, Sept. 14, week; Brooklyn, 21, week; Buffalo, Sept. 7, week.
Kiralfys' Around the World: Brooklyn, August 31, week.
Kennedy Comedy Co.: Benton Harbor, Mich., 29, 30; Grand Haven, 31, August 1; Appleton, Wis., 3, week.
Lizzie Evans: Lexington, Ky., August 17, week; Columbus, 24, week; Cincinnati, 31, week.
Lawrence Barrett: St. Paul, August 31.
Lillian Spencer: Brooklyn, Sept. 7.
Louise Sylvester: Sedalia, Mo., Sept. 7, week.
Monte Cristo Co. (Stetson's): Boston, Sept. 14, week.
Milton Nobles: Chicago, August 17, week; Lincoln, Neb., Sept. 14, 15, 16.
M. B. Curtis: Chicago, Sept. 14, week.
Michael Strogoff Co.: Toronto, August 31, week.
Maggie Mitchell: N. Y. City, Sept. 14, week.
Moral Crime Co: Chicago, August 3; Buffalo, 31.
McKee Rankin Co.: San Francisco, July 13, four weeks.
Myra Goodwin: N. Y. City, August 3, week.
Murray and Murphy: Boston, August 17, week.
Mr. and Mrs. George S. Knight: Boston, August 31, week.
Muggs' Landing Co.: Cincinnati, August 24, week; St. Louis, Sept. 14, week.
Norman Comedy Co: Ottawa, Ont., 27, week.
Owen Fawcett: Cleveland, O., August 24, week; Toledo, 31, week; Buffalo, Sept. 7, 8, 9; Rochester, 10, 11, 12.
Only a Farmer's Daughter (Joseph Frank, manager): Morehead, Minn., 30; Fargo, Dak., 31; Castletown, August 1; Jamestown, 3; Bismarck, 4; Glendive, Mont., 5, Miles City, 6; Bozeman, 7, 8; Helena, 10, week; Butte City, 17, week; Salt Lake, 24, week; Anaconda, Mont., 31, Sept. 1; Deer Lodge, 2, 3; Missoula, 4, 5.
Only a Woman's Heart Co.: Calumet, Mich. 30; Hancock, 31, August 1; Duluth, Minn., 2, 3; Brainerd, 4; Moorhead, 6; Fargo, Dak., 7; Castletown, 8; Jamestown, 10; Bismarck, 11; Glendive, Mont., 12; Miles City, 13; Bozeman, 14, 15; Helena, 17, week; Butte City, 24, week; Salt Lake, 31, week; Anaconda, 7, 8; Deer Lodge, 9, 10; Missoula, 11, 12.
Parlor Match Co. No. 2.: Newburg, N. Y., August 24.
Phunny Phaces Co.: Halifax, N. S., August 3, week.
Private Secretary and Professor Co. (W. H. Gillette): Victoria, B. C., 27, week; Seattle, W. T., August 3, 4, 5; Tacoma, 6, 7, 8; Portland, Ore., 10, week; Astoria, 17, 18; E. Portland, 19; Salem, 20, 21, 22; The Dalles, 24, 25; Dayton, Wash. Terr., 26, 27; Walla Walla, W. T., 28, 29; Butte City, Mont., 31, Sept. 1, 2, 3; Helena, 4, 5; rest week; Miles City, Mont., 14; Bismarck, Dak., 15, 16; Jamestown, 17; Fargo, 18; Grand Forks, 19; Winnipeg, 21, week; Minneapolis, 28, week.
Prisoner for Life Co.: N. Y. City, Sept. 7.
Power of Money Co.: Indianapolis, 17, week.
Romany Rye Co.: Washington, Sept. 7, week.
Rag Baby Co No. 1: Chicago, August 24.
Rag Baby Co No 2: Attleboro, Mass., Sept 14.
Roland Reed: Minneapolis, August 31, Sept. 1, 2.
Redmund-Barry Co.: Halifax, N. S., August 31.
Rooms for Rent Co: Lowell, Mass., 27, week.
Shadows of a Great City No. 1: N. Y. City, August 31, week.
Silver King Co.: Fargo, Dak., 30, 31; Winnipeg, August 3, week; Lincoln, Neb., 17, 18, 19.
Sol Smith Russell: Malone, N. Y., 30; Ogdensburg, 31; Ottawa, Ont., August 1; Brockville, 3; Belleville, 4; Hamilton, 5; St. Thomas, 6; London, 7; Port Huron, Mich., 8; Alpena, 10; Cheboygan, 11.
Skating Rink Co. (Nat Goodwin): Elgin, Ill., Sept. 7.
Standard Comedy Co.: Raleigh, N. C., 27, week; Goldsboro, August 3, week; Newbern, 10, week.
Storm-Beaten Co.: N. Y. City, August 31, week.
Smith's Uncle Tom Co.: Philadelphia, August 24, week.
Tin Soldier Co.: Worcester, Mass., Sept. 7.
Tony Hart: Burlington, Vt., August 17, 18; Rutland, 19; Manchester, N. H., 21; Worcester, Mass., 22; Albany, Sept. 14.
Two Johns Co.: Yonkers, N. Y., August 31; Paterson, N. J., Sept. 1; Middletown, N. Y., 2, Binghamton, 3; Waverly, 4; Hornellsville, 5; Olean, 7; Bradford, Pa., 8; Warren, 9; Jamestown, N. Y., 10; Oil City, 11; Akron, 12.
Thomas W. Keene: Chicago, August 17, week.
Victor Durand Co.: Butte City, Mont., 27, week.
World Co.: N. Y. City, August 17, week.
We, Us & Co.: Denver, 27, week; Colorado Springs, August 3.
Whose Can It Be Co. (Carroll's): Brooklyn, E. D., August 31.
Yank Newell's Co.: Lacrosse, Wis., 27, week; Marshalltown, Ia., August 10, week.

OPERA AND CONCERT COMPANIES.

Alice Oates: St. Louis, 20, two weeks.
Amy Gordon: Chicago, 27, two weeks.
Arion Bell-Ringers: Emporia, Kas., 27, week; Newton, August 3 to 6; Caldwell, 7, 8; Wellington, 10, 11, 12; Harper, 13, 14; Anthony, 15; Arkansas City, 17, 18, 19; Winfield, 20, 21, 22; Wichita, 24, week.
Adah Richmond Burlesque Co.: St. Louis, Sept. 7.
Brittle Silver Opera Co: Denver, August 31, week.
Blind Boone: Dubuque, Ia., 30, 31, August 1.
Bessie Gray Opera Co: Chicago, 20, two weeks.
Corinne Merriemakers: Worcester, Mass., 27, week; Providence, August 3, week; Boston, 10, week.
Eustis and Tuthill's Big Burlesque Co.: Milwaukee, 27, week; Chicago, August 3.
Ford's Comic Opera Co.: St. Louis, July 27, three weeks.
Holman Opera Co.: Toronto, July 27, three weeks.
Mexican Typical Orchestra: Chicago, 27, week.
McCaull Opera Co.: Chicago, 20, week; Milwaukee, 27, week.
Milliken's Opera Co: Marlboro, Mass., August 6; Worcester, 10; N. Y. City, 31.
McGibeny Family: Elk Rapids, Mich., 30; Traverse City, 31; Petoskey, August 1; Manistee, 3, 4, 5; Escanaba, 6; Marquette, 7.
Pepper Opera Co.: Boston, 27, week.
Theodore Thomas Concerts: Chicago, July 6, five weeks.
Thompson Opera Co.: Memphis, 27, week.
Wilbur Opera Co.: Pittsburg, 27, two weeks; Buffalo, August 31, week.
Wiley-Golden Opera Co.: Albany, 20, two weeks.

MINSTREL COMPANIES.

Barlow, Wilson and Rankin's: Boston, August 10; Louisville, 31.
Haverly's: Kansas City, 31, August 1; Denver, 3, 4, 5; San Francisco 10, two weeks.
California: Brooklyn, 27, week.
McNish, Johnson and Slavin's: Paterson, N. J., 30; Baltimore, August 3, week; Dayton, O., 15.
McIntyre and Heath's: Philadelphia, August 10, week; Durham, N. C., 24.
T. P. W.: Detroit, 30, 31; August 1; Erie, Pa., 4; Buffalo, 6, 7; Holyoke, Mass., 19.

VARIETY COMPANIES.

Bobby Newcomb: Chicago, 13, three weeks.
Australian Novelty Co.: St. Paul, August 24.
Beane Gilday Co.: Cleveland, 27, week; Newark, August 3, week; N. Y. City, 10, week.
Ida Siddons' Mastodons: N. Y. City, June 29, four weeks.
Lillie Hall's Burlesque Co.: Louisville, 27, week.
May Howard's Burlesque Co.: Newark, N. J., August 31.
Pat Rooney's Co.: Boston, August 17, week.
Semon's Co.: Brooklyn, E. D., August 3, week.

MISCELLANEOUS.

Miaco's Humpty Dumpty: Lowell, Mass., August 3, week.
Professor George Bartholomew's Equine Paradox: Detroit, July 13, two weeks; Bay City 27; East Saginaw, Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

Adam Forepaugh's: Ft. Dodge, Ia., 30; Cherokee, 31; Sioux City, August 1; Fremont, Neb., 3, Omaha, 4; Council Bluffs, Ia., 5; Red Oak, 6; Clarinda, 7; Creston, 8; Albia, 9; Knoxville, 11; Des Moines, 12; Oskaloosa, 13; Ottumwa, 14; Fairfield, 15; Washington, 17; Muscatine, 18; Davenport, 19; Geneseo, Ill., 20; Peoria, 21; Galesburg, 22; Kewanee, 24; Mendota, 25; Bloomington, 26; Decatur, 27; Springfield, 28; Jacksonville, 29.
Barnum's: Pittsfield, Mass., 30; Montreal, August 3, 4; Bradford, Pa., 15; Hornellsville, N. Y., 17; Elmira, 18; Syracuse, 22; Ogdensburg, 26; Sharon, Pa., Sept. 24.
Barrett's: San Francisco, 30, ten days; Cloverdale, August 10; Healdsburg, 11; Guernerville, 12; Santa

Rosa, 13; Petaluma, 14; San Rafael, 15; Livermore, 17; Modesta, 18; Merced, 19; Fresno, 20; Visalia, 21; Sumner, 22; Anaheim, 24; Wilmington, 25; Los Angeles, 26, 27.

BUFFALO BILL: Boston, 27, two weeks.

COUP'S EQUESCURRICULUM: Brooklyn, 20, three weeks; Boston, August 10.

CAPTAIN BOGARDUS: Cambridge, Ind., 29, 30; Charlottesville, 31; Indianapolis, August 1, 3.

COLE'S: Butler, Pa., 30; Hollidaysburg, August 3; Phillipsburg, 4; Bellefonte, 5; Clearfield, 6; Tyrone, 7; Lewistown, 8; Huntington, 10.

DORIS': Sherbrook, Ont., 30; St. Hyacinthe, 31; St. John, N. B., August 1.

FURSMAN'S: Cedar Springs, Ill., 30; Howard City, 31.

KING-BURKE: Janesville, Wis., August 3.

LEE-SCRIBNER: Washington, Pa., 30; East Liberty, August 7.

O'BRIEN'S: Sharon, Pa., 30; Erie, 31; Corry, 3.

REESE'S: Edmiston, Pa., 31; New Berlin, August 1.

SELLS': Attica, Ind., August 3; Lafayette, 4; Huntington, 5; Wabash, 6; Niles, Mich., 7.

VAN AMBURGH'S: Lyons, N. Y., 30; Rochester, 31; Batavia, August 1; Brockport, 3; Medina, 4; Lockport, 5; Niagara, 6; Buffalo, 7, 8; Dunkirk, 10; Jamestown, 11; Corry, Pa., 12; Erie, 13; Cleveland, 17, 18.

WHITING'S: Windsor, Minn., 31; Heron Lake, August 1.

WELDON'S: Lacrosse, Wis., August 5.

London Gossip.

LONDON, July 18.

As this letter is on its way across the great herring-pond, Mr. and Mr. Bancroft will have bade their farewell to the Haymarket stage. Last week they gave a matinee at the Crystal Palace, their first and last one at this place, whither all the noted professionals appear semi-occasionally. As the matter of the farewell is an event in stage annals, a brief history of this couple, who have shed much lustre on the British stage, will not be amiss to the army of MIRROR readers.

Twenty years ago last April was begun a new theatrical venture in a redecorated theatre, with a popular actress, a favorite author, and in a newly written play. The new venture was the trim little Prince of Wales' Theatre, in Tottenham Court Road, which rose in place of the former Queen's Theatre, once under the management of Mrs. Nesbett, and associated with the memories of Mr. Brunton, Mrs. Yates Feather, and of Frederic Lemaitre, Thomas Dibdin, the Brothers Mayhew and Gilbert a' Beckett. The actress was Miss Marie Wilton. The author was James Byron. The new play was, grimly enough, entitled The Winning Hayard. There exists an odd history regarding the naming of this play, which initiated the fortunes of a merry enterprise, which Mrs. Bancroft is reported as proposing to tell at greater length in her forthcoming book of stage memorials. All save the naming of the play had been done, which play was the sole new feature in a programme made of Byron's burlesque, La Sonnambula—Miss Wilton as the merry Swiss Boy—and Troughton's farce called Vandyke Brown. Mr. Wooler, the author of the opening play, had given it some absurd title. "A title a yard and a half long," said Byron, wittily; "it would tire the people to walk along the playbills to read it! It will never do." "I have it," said the prophetic little manageress, "call it The Winning Hayard."

After twenty years, time has proven that the Tottenham Court Road venture was of a truth a "winning hayard," for next Monday evening that same Miss Wilton (Mrs. Bancroft) and her astute and versatile husband, who has done so much and labored so unceasingly to assist her efforts and to encourage the advance of caste and order and beautiful fitness on the stage, will take their united farewell in their managerial capacity. Twenty years cover a wide span of life's journey, and only old London play-goers, who were familiar with the state of the stage before the days of the Prince of Wales' Theatre made such a hit and such a revolution of England's dramatic system, have any accurate conception of the labor accomplished by the Bancrofts in improving that system and introducing the success and smoothness of things we now enjoy. Our commodious and well-arranged theatres, the courtesy and respectability of the theatrical attendants, the accurate stage mounting, or "staging," even to the most minute details, in dressing and presenting plays, the art atmosphere which pervades the profession of the actor, no longer a mountebank, or stroller, or vagabond, the reform of the scores of theatrical abuses—these and more pertaining to the drama date from the time when Marie Wilton and H. J. Byron made up their minds, so far as lay in their power, to see if in the theatre, as elsewhere, the rough places could not be made smooth and the crooked paths straightened. Great events are often started in small channels. If Mrs. Bancroft had never existed, it is not probable there would have been a Robertson, for in all his early plays he was animated and spurred on to his best by the actress who was his ideal.

The Prince of Wales' Theatre was successful mainly because from the start they all worked so harmoniously as a company. One true artistic impulse leavened the little circle. They seemed more like a party of friends acting for the fun of the thing than playing for business reasons. When Mr. Byron left the successful venture to seek a larger fortune in larger fields, Mr. and Mrs. Bancroft and their sturdy little company never faltered from their original intention. Many an actor and actress is fond of telling of the happy days spent at the old Prince of Wales' Theatre, of the kindly feeling there existing, and of the good fellowship which was always fostered. Such a testimony is a great feather in the cap of a manager and of manageress, whether in England or in America. Mr. and Mrs. Bancroft have always been as much beloved behind the curtain as they have been respected in front of it. It is too soon to designate the place they will fill in the history of the footlights, but it cannot be denied that they have a cordial position in the favor of the army of theatre-goers.

It is a matter of good fortune to their friends that their permanent public retirement is not announced. They will play for charity, and good works will be benefited by their assistance. And Mr. Bancroft, the last of the Triplets, will often tread the boards in the cause of charity.

At their farewell old, tried friends, green-room companions of long ago, who have helped them to fame and fortune, will lend their aid to the farewell testimonial. Indeed, all the actresses and actors who are to perform will be solely those who have at various times been associated with the Bancroft *regime*. The first act of Lord Lytton's Money, a celebrated scene out of London Assurance, by Mr. and Mrs. Bancroft, Mrs. Stirling, Mrs. John Wood, Mrs. Kendal, Carlotta Addison and Ellen Terry; by John Hare, one of the few survivors of the old Prince of Wales' company; Mr. Kendal, David James, Charles Wyndham, Arthur Cecil, William Terriss, who made his first appearance at the Bancrofts'; Mr. Archer, Mr. Pinero, Mr. Collette, Mr. Sugden, Mr. Blakely, Charles Coghlan, and, if possible, Lionel Brough, who is most anxious to appear on this noted occasion, but is acting in the provinces, though is expecting to arrive just in time.

Of course, many other names have from the start been connected with the Bancroft management. Among those living are Fanny Josephs, Henrietta Hodson (Mrs. Labouchere), Lydia Thompson, Lydia Foote, now playing Mrs. Primrose while Miss Payne is ill; Miss Larkin, Mrs. Herman Vezin, Mrs. Leigh Murray, Mme. Modjeska, Florence Gerard, Louise Moore, Kate Phillips, Sophie Young, Ada Dyas, Ada Cavendish, Linda Dietz, Marion Terry and Mrs. Langtry, Mr. Conway, Kyrle Bellew, Alfred Bishop and Mr. Flockton. Then from "the land of shadows:" Harry Montague, George Honey and Miss Litton, etc. Plays by Shakespeare, Sheridan, Goldsmith have been performed either at the Prince of Wales' or Haymarket Theatres, and original works have been produced by Boucicault, Byron, Wilkie Collins, W. S. Gilbert, Lord Lytton, A. W. Pinero, Charles Reade, T. W. Robertson, Tom Taylor and Edmund Yates. Plays by Octave Fueillet, Sardou and others have been adapted to the English stage by Albery, Burnand, Herman Merivale, Clement Scott and B. C. Stevenson.

En masse actors and singers of note have offered to assist at the farewell. J. L. Toole will give a comic sketch. Henry Irving, after the curtain has fallen on Peg Woffington and Triplet, in Masks and Faces, will recite Clement Scott's valedictory poem. The Prince and Princess of Wales will be present, and scores of noted men and women in literature, in art and among the nobility. Mr. and Mrs. Henry A. Jones are to occupy stalls on the farewell evening. Mr. Jones, by the way, is writing a new three-act comedy, which will most probably be the Autumn production at the Vaudeville Theatre. The new Princess' play, by Henry A. Jones and Wilson Barrett, is quite completed and is to be put into immediate rehearsal. It is a domestic drama of modern life, and is in four acts and fourteen scenes. The third act passes in London, and the remaining three in Buckinghamshire. Messrs. Walter Hann and Ryan have painted the scenery from sketches taken in the neighborhood where the story is laid, and the pictures of English rural life may be expected to form one of the attractions of the play. There will be abundant scope for the exercise of Wilson Barrett's famous stage management and arrangement of crowds. Directly after the production at the Princess', H. A. Jones intends to visit New York, and will doubtless arrive there sometime during September.

Mr. Jones, by the way, expects to be present at the Playgoers' Club, when Theodora is discussed, next week. Theodora (Madame Bernhardt) is stopping at the Star and Garter Hotel at Richmond, whither she repairs by train after the performance at the Gaiety. On Saturday night, however, when she made her debut the theatre closed so late that she missed her train, and with her maid took a hansom. The adventurous journey is thus described: "Richmond," said the fair fare. "Which way?" said the driver. "Your way, any way!—Richmond!" The cabby drove off and wandered, till after some time it dawned upon Madame Bernhardt that they were not making much way to their goal. "Ou sommes nous? Where we?" was now shouted through the trap-door. "Dunno; lost," was the unsatisfactory response. "Mais, je ne veux pas être lostee," said Theodora in her firmest tones. An explanation which ensued resulted in the cabman, in spite of money offers, declining to go a step further; his "hoss was beat," he couldn't do it, and made some proof of sincerity by declining to take any fare. It was now very late and the belated Empress and her attendant wandered about until a light revealed to them the shelter of a police station. They found they were at Putney, and a policeman volunteered to show them the Richmond road, along which they walked a long way with him till by wondrous chance they met a fire-engine returning from a small fire in the neighborhood. This was hailed, and for a consideration drove them to the Star and Garter, where Theodora arrived on this singular conveyance at 4 A. M. The hotel was shut up, but in the early dawn a group soon gathered, drawn by the appearance of the fire-engine, and fancying it had been summoned to the great hotel shouts of "Fire" soon brought the inmates to the windows, and the doors were thrown open to welcome their guest after her strange adventure.

A. W.

Life-Giving Changes.

From time to time a ray of light reaches us through a crevice, by which we see our way nearer to an improved condition of the stage.

We think it will be admitted on all sides that it is of the first importance that perfect elocutionary effect should be secured. Failure in this, we may assert, defeats the prime purpose of the theatre. Obscure delivery deadens the progress of a play, and makes the whole performance ineffective.

A survey of the field shows that in the case of all first-rate actors good elocution has carried the day. By good elocution we mean not merely the distinct utterance of the text, but utterance clean-cut and pregnant with meaning by significant intonation, inflection and *esprit*.

Unfortunately, much of the language placed in charge of the contemporary actor does not admit of such treatment, being flat, jejune and unrhythmical—idealess platitudes to which no skill or cunning of voice could impart sense.

In reference to the so-called funny plays of the day which abound, there being in them no substance, there can come out of them no resonance of speech. Stupidity is a deadly enemy to vivacious elocution.

We are happy to see that a suggestion of Fechter's is likely to furnish aid in the right direction, namely a sounding-board at the back of the stage. This is said to be among the improvements to be introduced in Bartley Campbell's Fourteenth Street Theatre.

To aid the hearing by putting the other senses at ease, the tone of color in the adornment of the proscenium will be brighter and more cheerful, rich but not gaudy, which is a great point, the first appeal on entering a theatre being to the eye.

As a further contribution to an appreciative physical condition in the audience, they are to be put at ease by new chairs, a good seating being essential to a heartily receptive frame of mind and the full enjoyment of the play.

We may augur well from these preliminaries that sympathetic common sense will be the keynote of the managemeet and that similar adaptations and appointments will be carried out through all the departments of the theatre.

A capable manager can travel ten miles, having good sense for a partner, where meretricious foolery would be brought to a dead halt in a furlong. The sure game to play is the long game.

Widows.

Two violets grew by a running brook,
Twin violets sure were they;
One was strong as a forest oak,
The other as fair as May.
And the strong looked down on the fair and said,
"You are weak, my little fay,
But I am brave and stout of arm;
Lean on my strength I pray."
And she cast one glance from her eyes of blue:
"I'll lean on you, for you're brave and true."

I loved to watch by that running brook
The loves of those violets blue,
For I had loved with a love like theirs,
A love that was brave and true;
But the Lord had taken my love away
To join His chosen few.
I bow to Thy mandate, God of Hosts!
It bears my love to You.
For the days are short and the time must be
When Thou wilt return my love to me.

A storm swept over the meadow grass,
Woe! ah, woe! the hour.
The brave and strong has passed away,
Leaving the fragile flower.
Weep not, poor blossom! Come, bide with me.
Nay, do not shrink nor cower!
The arm of a sister in widowhood
Shall shield thee with its power.
I'll nurse thee and pray for the brave and true,
And when thou diest may I die too.

—H. M. PITT.

Driftwood.

When John Kemble, the great tragedian, was married, he went to the theatre in the evening and acted as usual, and, it was remarked, with as much self-possession and tranquility as before. This was a great proof of the wonderful command that John Kemble had over all the springs of passion, quelling or pouring them forth at will; but the real fact was that he had forgotten all about the marriage, for after the play was over, instead of going home to his new better-half and the friends who were waiting to take a parting glass and wish him ever so much happiness, he went to his bachelor home; and the friends were astonished when 10 o'clock came, and he was to be at home, that no John had arrived, neither at 11 nor at 12. Off to the theatre three of them sailed.

"Mr. Kemble left at half-past 9."

"Where did he go, sir?"

"He was driven to the Temple."

Perhaps he had gone to take a garçon's farewell, and was lingering yet fondly over the remains of his bachelorhood. Arrived at the door of the chambers, the bell was pulled once, twice, thrice, with no result, and they were on the point of going away, when the window opened, and the great John asked, as he might of the ghost of papa Hamlet: "Who is there?"

"Why, Kemble, what are you doing there? We have been expecting you these three hours and your wife, Mrs. Kemble, is distracted."

"My wife?" replied John. "What? Yes, I remember. I had quite forgotten it."

And the innocent John soon let in his friends. Quite forgetting the morning's engagement to enact the part of husband for life, he had gone home to bed, tallowed his nose, and was quietly tucked in for the night.

—Lizzie Evans opens her season August 24 at the Kentucky State Fair, Lexington. The following week she plays the Ohio State Fair, Columbus, and then appears in Cincinnati, Pittsburg, Philadelphia, Washington, Baltimore, Brooklyn, Cleveland, Chicago, St. Louis and New Orleans. Her season is booked, with the exception of a few dates, up to June. She will appear in New York in November. Her *pieces de resistance* this season will be Florette and The Culprit Fay, though Fogg's Ferry and Dewdrop will be retained in her repertoire. Miss Evans opens her third stellar season under flattering auspices.

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THE PROPER CAPAH.

The Agency Abuses.

This week we present to our readers another chapter on the abuses practised under the present dramatic agency system. Additional experiences related by members of the dramatic profession serve to increase and strengthen the stern array of facts that reveal in its true light the incubus which has fastened itself firmly upon the theatrical business. The Agents are naturally exercised over the movement which promises to deprive them of a large share of the profits they have hitherto made by preying upon helpless actors and actresses. Some of them have gone so far as to enlist the services of obscure or venal journals wherein to assail THE MIRROR for having initiated this reform and the Actors' Fund for having innocently provided a Bureau of Registration whereby the profession can shake off the agents altogether and transact their business independently and upon a basis which they know to be thoroughly square.

A reporter of this paper visited Secretary Baker yesterday.

"Mr. Baker, has THE MIRROR's movement been felt in the way of an increase in the membership of the Fund?" inquired our representative.

"Very strongly," was the answer. "The past few days have brought a great many new members to the association, who have written om all parts of the country requesting to be nrolled. Your agitation is certainly proving of immense benefit, and although the Fund in no way assumes an attitude of antagonism to the Agents or any other class, the rapid receipt of new names is due directly to the influence of your articles."

In the rooms of the Fund were grouped quite a large number of ladies and gentlemen, looking over the newspapers kept on file, writing letters or chatting pleasantly. Several told the reporter that they had renounced the Agencies for ever. They said they were made welcome in the Fund offices, treated courteously and made to feel at home. "We meet here," said an old actor, "on terms of equality. We are not greeted with insolent remarks or treated as if the people in charge had no use for us except to get our money. That's about the feeling that used to overcome me when I entered a dramatic agency. I shall never cross the threshold of another as long as I remain in the profession. If I can't get an engagement by any other means than applying to the Agents, I'll spend the rest of my days in the workhouse."

The ways of the Agencies are very mysterious. The Contract is all-powerful. A leading actor sought one of them a month or so ago. He was full of ambition, and throwing aside a certainty for the sake of advancement, sought an Agency with confidence that he would soon be placed. But he was doomed to disappointment. A leading engagement was held out to him for three weeks. In the full hope that the engagement was his, the actor troubled himself but little for the future, and was totally oblivious to the crushing blow that was in store for him. At the eleventh hour he was shelved for another, and the engagement went for naught. To add to his discomfiture, the other engagement was made in his very presence. Bitter were the words uttered by the disappointed aspirant; but they are echoed by a thousand others.

"Yes," said this gentleman, "the Contract is what we wish to avoid. The tentacles of the Contract envelop us all. Loose us from this and we are free to make engagements. We are reduced to the level of the racing-track. Ladies, especially, are disgusted at the existing condition of affairs."

"My experience with the Agencies has not been a particularly pleasant one," said William E. Gill, the dramatist, to a MIRROR reporter the other day. "I remember, just before Mr. Jessop and I wrote Wild Waves, which we sold to Minnie Maddern, who was then under the management of Mr. Havlin, that I dropped into the office of an uptown Agency, and they inquired whether I had made any sales recently. I answered in the negative, and they made some mention of Miss Maddern needing a play. Not long afterward I became acquainted with George H. Jessop, and we decided to write in conjunction, which we did, producing Wild Waves. I sold the play to Miss Maddern, and she played it for three months. You can imagine my surprise soon after, when I was presented with a bill something like this:

"Office of.....
NEW YORK.....

"To —— and ——, Dr.
"For selling play of Wild Waves to Miss Minnie Maddern, $50.
"Received Payment."

"Did you pay it?" asked the reporter.

"Did we? Well, I guess not. I remember that one time Tony Hart wanted a man to play a character part and to sing, and sent to this Agency, accurately describing just what he wished. They sent him the names of seven people. Three of those men I knew to be about as good for the part as a wooden image, and a friend of Mr. Hart's knew the other four, and had as good an opinion of them as I had of the others I was acquainted with. I suppose you know the story of a chorus-girl who was given a position in Polly, making the engagement at the musical agency of the manager who secured her services. She was to get $20 a week, and at the end of the first week found herself in debt to the tune of $9. What the exact amounts were I do not know, but I believe she was charged $6 for their having secured the engagement for her, $7 for tights, $6 for shoes, and I suppose the rest in fines.

"This idea of the Actors' Fund taking up the subject and making a Registry is a very good one, and I think will eventually break the Agencies up and do away with them altogether. Not long ago a friend of mine went to one to secure a man for something or other, and the Agents would have nothing to do with him on the ground that he frequently made engagements without them. 'No, sir,' they said. 'we do all your business or none.' There was a time when these Agents used to go about the theatres and know personally who was a a good actor and who wasn't; but now they don't care about doing that, and the profession is continually getting so many newcomers that they don't really know who is good and who isn't."

"While on the road, during the last few weeks," said an incoming actor, "I read with deep interest THE MIRROR's arraignment of the Agencies. It is a good work, well begun, and I hope THE MIRROR will continue in it. I do not believe you can root out the agents, for there is legitimate work for them to do. But a very large percentage of the 'commissions' they take in may be set down as illegitimate gains, wrung from the scantier pockets in the profession. I have little trouble in getting engagements, but nevertheless the Agents occasionally manage to mulct me. The contract imposition is an old story, but it cannot be too often repeated. Last season I was engaged by a manager, and was given the usual instructions to go to an Agency and sign the contract. I knew what that meant, of course, and strongly objected. But in vain; the manager was unyielding. He said the Agency had all to do with the filling of his company.

"We see a great star surrounded by a fine company. Nearly all of that support wear the humiliating badge of the Agencies. And yet the manager could have secured that company without the aid of an Agent. If common politeness was the rule at the Agencies, matters wouldn't be so bad. With one or two exceptions, they are an illiterate lot, most of whom have been failures in other businesses. Common, everyday politeness, even toward ladies, is an unknown quantity with them—except to favorites. Ladies are frequently insulted by these boors.

"THE MIRROR has brought about several reforms in the profession, and I hope it will keep up its warfare on the Agents until they adopt more honest methods of dealing with their customers."

"I never obtained a position through an Agent yet," said a well-known actor of twelve years' standing, "nor until this season did I ever sign a contract in an Agent's office. This year I am engaged for a prominent production in the city, and was obliged to sign the contract at an Agency. It will be some time before the piece is produced, and I have not yet received any salary; but I got a bill for the Agent's commission the other day. I am debating whether I shall pay it or not. My wife was engaged for a position by a city manager, but the Agent interfered before the contract was signed, and I saw in a paper last week that a young lady whose parents are rich, and who only acts for the fun of the thing, as it were, has been engaged in her place. I suppose it means a good round sum for the Agent. I have never experienced any difficulty in getting engagements outside the Agencies. When an actor is offered a position through one of them, the Agent can seldom say whether the manager is responsible, and there is no protection for the actor. An Agent is of no assistance to the profession, and still he lives on it."

A young amateur actor of promise, who is well-known to the various societies, applied to an Agent recently for a position on the professional stage. He thus describes his experience:

"I had been told by competent judges, and also by the press, that I was a fairly good actor. So, when I approached an Agent with a view to adopting the regular stage, I was surprised to be told that as there was great difficulty in foisting amateurs upon managers, the cost would come high. There were difficulties in the way, but it could be done—for a consideration. I was prepared to pay a good commission, but the Agent asked a bonus of fifty dollars in addition to his usual fee. He offered me an engagement to play juvenile roles at a salary of fifteen dollars a week, which I respectfully declined. I am now negotiating direct with a manager, and have almost closed for a good engagement at more than twice the salary offered by the Agent. I know of several amateurs, however, who have paid large sums to an Agent for positions. From what I can learn, I think people are foolish if they tell an Agent that they are amateurs, as many Agents could not tell the difference."

The following letters have been received. They present many more reasons for believing that the Agencies must go. THE MIRROR will be glad to hear from others who have similar tales to tell. In all cases the real name and address of the writer must be enclosed, not—unless desired—for publication, but as an evidence of good faith:

NEW YORK, July 24, 1885.

Editor New York Mirror:

DEAR SIR:—I think your paper, since its start, has shown more interest in the welfare of the profession than all the so-called theatrical papers combined; and I was very much pleased on reading your article in last week's issue on Dramatic Agents. I hope, as you have started the matter, you will keep the good work up until what the people of the profession consider a nuisance is done away with.

Of course it is useless for the "smaller" people, or rank and file, to antagonize the dramatic agents, unless their more prominent brothers and sisters make a stand and help them. The actor and actress of prominence are in a measure independent of the agent as they can always easily secure engagements; but it is the small-salaried people who suffer; they are really slaves to the agent, and when they enter their offices appear as if they were afraid to say their souls were their own. Should they by chance secure an offer of an engagement outside, if they do not stand well with the agent he will find means to prejudice the manager against them before they can complete arrangements.

The remark of a well-known agent in your last week's issue, shows pretty clearly how matters stand. "We have all the work we can do, and if the entire press came out against us it would not bother us." Which means, "We own the theatrical profession; they must come to us or they can not get engagements otherwise." I think if actors and actresses would show a little spirit and stand up for their rights, viz.—pay no money to agents—they could with the assistance of the press very soon rid themselves of the blood-suckers that draw their earnings from them and give nothing in return. We can get along without dramatic agents, but the agents can not get along without us; hence we ought to be masters, but we are not, and the fault is our own.

People are treated more like Castle Garden emigrants than ladies and gentleman in the dramatic agencies, and I often feel disgusted to see the way even ladies are snubbed and "sat on" for asking a civil question. In many cases they do not even get an answer, but are treated with silent contempt.

I think most people who have had dealings with dramatic agencies will agree with me in what I have said, and would publicly proclaim their opinions if they were not detered through fear.

During the past nine years every engagement I have had, with one or two exceptions, I have secured outside, through my own efforts, but I have been compelled in every instance to sign a contract through an agent, for which I had to pay from fifteen to twenty dollars, and all the agent did was to furnish a blank form, which cost him one-tenth of a cent, and even when re-engaged by managers I have not gone near an agency office, but have been presented with a bill which I was expected to and did pay.

I am very much in favor of making the Actors' Fund the engagement headquarters for actors and managers, provided no charge is made outside of what is expected for subscription fees. This would do away with the present state of favoritism and clique preferences as practiced by agents, and every one would stand on their merits—which is far from being the case at present.

It is always easier and more pleasant to do business with a manager direct than through an agent, and I am in hopes that many will follow the example of Managers J. M. Hill, Frank Sanger, Callahan and others.

ONE WHO HAS BEEN THROUGH IT AND SUFFERED.

CAPITOL HILL, WASHINGTON, D. C., July 26, 1885.

Editor New York Mirror:

DEAR SIR:—Your caustic denouncement of dramatic agents and agencies in late issues of your paper should command the lasting gratitude of the profession and endear THE MIRROR to all devoted lovers of the drama. It was a bold stroke, which the dramatic journals failed to perform, whether from lack of enterprise or from fear of losing a few dollars of advertising. I have watched the career of all of the dramatic papers, and I must say that all great reforms and worthy suggestions have first emanated from your sanctum. The profession is with you, which means universal support, that the thousands of dollars that now go to these *sharks* be placed in the coffers of the Actors' Fund to reap a double benefit to the toilers of the stage.

Faithfully, GRANT PARISH.

NEW YORK CITY, July 25, 1885.

Editor New York Mirror:

DEAR SIR:—Keep up the good fight against those parasites on the *corps dramatique*, the pseudo dramatic agents. Actors have for years groaned under the extortion of these people, and have been afraid to ventilate their wrongs for fear of being tabooed from anything like a good engagement. Until just recently every manager of importance has transacted his business with these men, so that to get their ill-will amounted, virtually, to being shut out of a profession on which you depended for your bread and butter.

I will give you an instance of their methods with one some years back: I am an actor of twenty-five years' experience, and applied to Messrs. Sulky and Silky (dramatic agents) for an engagement with a well-known female star. Silky received me most cordially, but informed me there was nothing in the lady's plays suitable for me. Not having been born yesterday, and being used to the "tricks and manners" of these gentry, I called on the lady in question, who informed me I was the very man she wanted, and that Messrs. Silky and Sulky had said they had not my address. The lady and myself made a satisfactory arrangement, but a hitch occurred when she gave me a letter to Messrs. S. and S., desiring them to draw up my contract. At first I peremptorily declined any business dealings with these fellows, but finally had to yield. I went back to the office again, asked the Semitic Sulky and the oily Silky my previous question, and received the same answer. I then handed them Miss ——'s note. Were they abashed? Not at all; but congratulated me on having made such good terms, drew up my contract, and I had to pay them a large percentage of my second week's salary. In spite of my righteous indignation at such a high-handed act, I didn't dare to "kick," as it might have resulted in injury to me in the future. What is your opinion of such a transaction as the above? It savored somewhat of blackmailing to me. You are at liberty to publish this letter if you like. THESPIS.

NEW YORK, July 24, 1885.

Editor New York Mirror:

DEAR SIR:—Your admirable arraignment of the dramatic agency system deserves the sympathy and endorsement of every true disciple of the sock and buskin. These theatrical vampires have too long been feeding upon the vitals of their existence, and thus far no paper with the exception of THE MIRROR has had the courage and temerity to lay bare this common ulcer upon the histrionic body. These self-constituted autocrats and their calling ought to be abolished, and they will be when the good judgment of the profession shall rise to the surface of public opinion, and sterling criticisms of such papers as THE MIRROR shall show and demonstrate the unnecessary character of their existence. It is an outrage for poor actors to be compelled to feed these vultures. One-third or more of their weekly salary goes into their pockets, and some idea of the unjust nature of the business may be gleaned by stating that if they get an actor or actress an engagement and the company breaks up in three weeks, he or she has to pay in the same ratio as if it lasted an entire season. They may get another engagement, still another fee is demanded, which is a manifest injustice. Another objectionable feature is that it gives the agent full scope for the ventilation of his likes and dislikes. If you come within the pale of his royal displeasure your name will not be presented to the managers—you will be kept in the background and other favorites pushed forward, merit or no merit; and there is many a sterling actor and actress expatriated from the realm of Thespian operations—"boycotted," so to speak—for no reason under heaven than simply having outlived the liking of these little despots, who at present, unfortunately, wield the sceptre of supremacy over a large portion, if not all, the members of the dramatic profession.

Oh, for a return to the good old days, when managers made their own engagements and actors were not subjected to the imperial dictates of commission agencies nor driven around the country like peddlers and tramps. All hail to THE MIRROR, which is endeavoring to cut the cancer of dramatic agencies out and confer lasting benefit to the dramatic profession. Yours respectfully, THESPIS.

A Difference of Opinion.

The manager of the Wilbur Opera company, A. L. Wilbur, is greatly exercised because paragraphs have appeared relating to his arrest on a salary claim in Springfield, Mass., two weeks ago. Not content with writing a letter of general denial that appeared in THE MIRROR last week, Mr. Wilbur has sent another communication, which contains nothing of importance beyond the statement that he was not refused the Poor Debtors' Oath. He adds that the case does not come up for trial in September and that he did not give a bond—but these points are trivial, and have no weight in refuting the statement that Mr. Wilbur is being sued for back salary by a prima donna.

This lady, by the way, is Lucille Meredith. She sends us a letter from Northampton, Mass., in which she remarks: "I hear that A. L. Wilbur not only has the audacity to write a most abominably deceptive letter to your paper, but dares even to threaten suit to any one who in direct contradiction tells the truth. I may be, as he says, an alleged prima donna with a trick voice. That must be for others more competent judges than A. L. Wilbur, to decide. It does not become me to give an opinion; but I am prepared to say, and easily prove, that the item in last week's MIRROR to the effect that I had sued A. L. Wilbur for back salary, and that he had tried to take the Poor Debtor's Oath to escape what was really due, was true in every particular. The public may be pleased to know that he claimed to have nothing to do with his own company besides a little managerial work for which he claims to be paid the sum of $25 a week salary." There appears, from this communication, to be a marked difference of opinion between Miss Meredith and her late manager. THE MIRROR has been informed of the suit-at-law from three sources, and one correspondent offered to send a copy of the court record.

TELEGRAPHIC NEWS.

Miscellaneous.

[SPECIAL TO THE MIRROR]

BOSTON, July 29.—Billee Taylor began its second week to a fair house at the Boston Museum Monday night. Harry Pepper's Comic Opera company began a week's engagement at Oakland Garden, in The Mascotte, to a good-sized audience. Good house at Music Hall at the promenade concert.

KANSAS CITY, Mo., July 29.—The Grau Opera company opened the Summer season at Gillis' on Monday night, the occasion being a benefit tendered Manager Craig. The Mascotte was given to the largest audience ever assembled in this city. House packed; several hundred turned away. The opera was smoothly rendered and well received. House cooled by artificial means; fountains on stage; tons of ice distributed in various parts of the house. Temperature comfortable. Successful engagement predicted. Company remains seven weeks.

INDIANAPOLIS, July 29.—The Zoo opened last night, what promises to be a big week, with the Laurence and Lorraine Spectacular company. The various specialties were much better than usual. Several teams were startling dressers. Laurence's Prismatic Fountain was a very novel affair and took immensely. The afterpiece, Le Salon du Diable, savors strongly of the second act of Parlor Match, but was good.

PROVIDENCE, July 29.—Sans Souci Garden was packed Monday evening to hear The Bohemian Girl sung by the Standard English Opera company. An excellent performance.

COLUMBUS, O., July 29.—The Grand had the best Monday night in five weeks with George A. Backus as David Garrick as the attraction. Performance good.

WORCESTER, Mass., July 29.—Corinne, in The Mascotte, opened at Bigelow's Garden to a good house. The company is much improved since its last visit. The costumes are very fresh and artistic. Business will be good all week.

The Actors' Fund.

At the last meeting of the Executive Committee, the case of Joseph A. Gulick, manager and agent, who had become insane, was considered. A letter from Charles H. McConnell stated that himself and J. H. Haverly had had Mr. Gulick placed in the asylum at Oshkosh, Wis., and that he (Mr. McConnell) had paid the first month's board. The Fund refunded this amount—$30.

Three other applications were favorably considered. In addition to these, two applications from San Francisco were laid before the Committee by Mr. Baker. Their consideration is postponed until John H. McCabe, who represents the Fund in that city, is heard from.

The funeral expenses of Joseph Fortner, the German comedian, were paid by Mr. Baker on Tuesday. Ninety-eight dollars was paid out in relief last week.

New members and annual dues paid: Lillian Hadley, R. Pope Cooke, Charles J. Fyffe, George L. Pendar, Eloise Bridges, Francis Wilson, A. H. Canby, Mrs. Grace Gayler, Charles Gayler, George W. Mitchell, Frank Richmond, Victor Greely, George W. Reed, Annie Alliston, Lillie Alliston, Charles A. Haswin, Louise Muldener, Minnie Geoffreys, Joseph Wheelock, Clara Stoneall, Mrs. F. A. Tannehill, James F. Dean, Phosa McAllister and Bertha Livingston.

Professional Doings.

—Edward Gervaise will probably go with Baker and Farron.

—Edward Taylor will manage the Michael Strogoff company for Charles Andrews.

—The Mikado has reached Hastings, Neb., which is too remote for an injunction. "Home talent" is responsible.

—H. A. D'Arcy has been engaged as advance agent for Ada Gray. He declined the George C. Miln engagement.

—Clara Morris has secured a new play called Sibyl, by Clinton Stuart. Clay Greene has also a play by this name.

—The statement that Baker and Farron's new comedy resembles Adonis very closely is emphatically denied by Mr. Baker, who has been in the city the past few weeks, and who believes that there is a good season ahead for theatricals.

—The pupils of Mrs. E. L. Fernandez have been invited to attend the carnival at Leland's Ocean Hotel, Long Branch, on August 6, to be given under the superintendence of Robert Fraser. A number of scenes will be given from Uncle Tom with Little Bijou as Eva.

—Maurice Grau had arranged to do The Seamstress, with Aimee, under the name Chatterbox, but upon examining Manager McCaull's claim he agreed that the latter had good title to it. It will be done at Wallack's on August 17. De Wolf Hopper, Cottrelly and Olga Brandon will appear in it.

—Loie Fuller has had a new play written for her entitled The Two Barbaras. It is said to be of strong interest, and Miss Fuller places faith in it.

—When the Capital Prize reaches Chicago, W. O. Wheeler will take charge of it, and David Wheeler will be transferred to the Corner Grocery.

—E. E. Zimmerman, manager of the Monte Cristo company, denies the report that it is the intention of Messrs. Stetson and O'Neill to carry no scenery for that piece through the country. Mr. Zimmerman states that elaborate scenery is now being built in Boston.

—E. S. Grant and Jennie Prince have been engaged for McCaull's forces, and will appear in The Mikado in Philadelphia. Mr. Grant and Miss Prince recently became man and wife. For a long time they were principals in the Bijou Orpheus and Eurydice company.

—The principal members of the Prisoner for Life company, which opens at the Grand Opera House in this city on Sept. 7, are J. B. Studley, E. L. Tilton, Charles T. Farwell, Charles Swinburne, Master Martin, Sydney Armstrong, Mme. Rochella and Henrietta Irving.

—A young man in Albany, Ga., writes THE MIRROR requesting to be appointed correspondent in that town. To quote from his letter: "Albany is a boss town for all sorts of shows—theatres, chicken-fights and horse-races." The application hangs on the "gall-hook."

—The following people have been engaged to support Madeleine Lucette, who is now rehearsing her company: Charles S. Dickson, Harry Mills, E. T. Barnes, J. O. Le Brosse, T. H. Kenworthy, E. A. Eagleton, Sophie Hummel, Kate De Fossez, Kate de Wolf and James Murray.

—Messrs. McLain and Lehman, of Los Angeles, Cal., managers of the pretty opera house there opened by Mlle. Rhea last year, are rapidly filling time for the coming season. By the enterprise of these two young men Los Angeles is rapidly becoming known as an excellent week stand.

—E. J. Buckley said yesterday to a MIRROR reporter that he had nothing whatever to do with the Summer-night's gathering to be held at Harlem River Park on August 6. The statement that he is a member of the Committee of Arrangements is untrue. It was made without his authority.

—The Standard Dramatic company, which has been touring the upper part of New York State, closed the season on Saturday at Elmira. It had been on the road twenty-eight weeks, and had a repertoire of twelve plays. Time has been filled for another season, which will begin on Sept. 14.

—The No. 2 Skating-Rink company is nearly filled, and embraces Jacques Kruger (star), Fanny Wentworth, John Canfield, Harry Booker, Frank and Lillian White, Blanche Whitlock, Harry Steele and the bull-dog. Joseph Arthur will manage it. The season opens on Sept. 21.

—Manager Parker has at last definitely arranged an opening date for Tony Hart. Burlington, Vt., has been selected, and August 17 is the date. On August 22 he will appear in Worcester, Mass.—his old home—where a rousing reception awaits him.

—Only a Woman's Heart and Only a Farmer's Daughter are doing well in the Lake Superior region. These companies are *en route* to California, via Montana and Oregon, returning by way of Southern California, Texas and Florida. Their dates are just one week apart the entire season.

—Genevieve Ward has placed herself in a very bad position with theatrical managers here by her arbitrary cancellation of her contracts for an American tour. Several of them, including Al. Hayman, of San Francisco, have refused to cancel, and purpose to hold her to the fulfillment of her contract.

—Among the people engeged to support Myra Goodwin in Sis are George Richards, Harry Dalton, Byron Douglas, W. A. Paul, Elizabeth Andrews, Emma Maddern, Miss Martinez and Mrs. E. M. Post. George Edeson will act as stage manager, while E. Hindley will lead the orchestra.

—Ariel N. Barney is very busy in getting ready the tour of Kelly and Mason, who play next season in a dialect comedy written by the latter. Time has all been filled, the season beginning at the Grand Opera House, Cincinnati, early in September. Among the company engaged are Lina Merville, Julia Elmore and Miss Scallan.

—Francis Gaillard, the baritone of the Grau French Opera, has decided to remain in America and appear on the English opera stage. He was formerly at the Bouffes Parisien and also at the Comedy and Alhambra Theatres in London. His wife, Alice Gaillard, has been successful with the Thompson Opera company.

—George W. Sammis is in Chicago completing arrangements for the starring tour of John and Emma Howson in their new musical comedy, Putting on Style. He returns this week and will finish engaging the company to support them. Several well-known people are being negotiated with. The season opens at the Brooklyn Theatre on Sept. 14.

—There are quite a number of managers trying to secure Messalina, the Roman Empress, the spectacular pantomime which has scored a great hit at the Eden Theatre, Paris. Among them are T. Henry French, Eugene Tompkins, of Boston, and the Kiralfy Brothers. No definite arrangements for its production in America have as yet been made, however.

—Rehearsals of Bluff were begun yesterday at Chickering Hall. William Gill will superintend the production of the burlesque. Mr. Jessop is not to return from Europe before September. All of the music will be arranged by Henry Sator, who, it is claimed, wrote most of the melodies in Adonis. The prettiest scene in the burlesque will be the second act, which represents an illuminated garden.

—The following are among the Reception Committee of the Summer-Night Gathering of the Theatrical Profession, at Harlem River Park, on Thursday, August 6: John A. Mackay, George S. Knight, John Donnelly, O. H. Hasselman, John Kernell, R. E. Graham, Harry Kernell, Jacob Tannenbaum, Harry Greenwall, Henry Chanfrau, W. J. Scanlan, De Loss King, A. H. Sheldon, Harry Bell, Thomas Farron, Peter Baker, Bobby Newcomb, Richard Gorman and numerous others. A sub-committee informs THE MIRROR that these names are used with the consent of the owners, and that the affair is not a money-making venture. It will be conducted within the strict bounds of decorum, and those in charge look forward to a very enjoyable evening.

Mr. Sargent's Suit.

Franklin H. Sargent has begun an action in the Superior Cour; through his attorney, Roger Foster, against Steele Mackaye and Gustave Frohmans, to compel an adjustment and payment of their indebtedness to him, arising out of their connection with the Lyceum Theatre School. Mr. Sargent's statement of his case is as follows:

"It was originally agreed that the profits of the School and the Lyceum Theatre, which was to be managed by Mackaye and Frohman, should be pooled, and that the funds of the School might be used for the theatrical enterprise. It was also agreed that the School should have the use of a hall in the theatre, which was to be built for that purpose. Accordingly, Mackaye and Frohman, who had the exclusive management of the theatre, were allowed to use about three thousand dollars of the School money for the purposes of the theatre.

"After having done so they secretly formed a corporation, without consulting me, and transferred to it all the benefits of the School funds which they had used, thus making it impossible for me to enforce my right to the profits of the theatre. Mr. Mackaye, after the theatre was built, refused to allow the School the use of the room which had been promised it. In consequence the Lyceum Theatre School, which otherwise would have been a very successful business enterprise, having thus lost a large part of its receipts, became heavily indebted. I did not receive the salary from the School to which I was entitled; and I was also obliged to advance a considerable sum of money to defray the running expenses. Mackaye and Frohman refused to advance any money for this purpose. Mr. Frohman was willing to have an adjustment of this indebtedness; but Mr. Mackaye took possession of the books of the School and kept putting off a settlement until at last I lost patience and began this suit."

Mr. Sargent asks ten thousend dollars damages.

Openings.

Bluff company, at McVicker's Chicago Theatre, on August 23.

Rhea, at Hartford, on August 31.

Excelsior Folly company, on Sept. 7, in Philadelphia.

Maubury and Overton's company, on Sept. 14.

E. A. McDowell's company, at Bath, N. Y., on Sept. 7.

Sealed Instructions, Sept. 14, at Philadelphia.

C. W. Couldock's Willow Copse company, at Philadelphia on August 31.

McCaull's Mikado company, at Philadelphia on October 5.

Dan Sully's Capital Prize, at Cincinnati, on Sept. 30.

Pauline Markham, at Tony Pastor's, New York, on August 24.

Hoyt's Tin Soldier, on Sept. 24.

W. E. Sheridan, on Sept. 14.

Judic, at Wallack's, New York, Oct. 1.

Kendall's company, in A Pair of Kids, at Tony Pastor's on August 10.

W. T. Carleton's company, on Oct. 5.

The Standard Dramatic company, on Sept. 7.

Lillian Spencer, on Sept. 14.

Campbell's Paquita company, at Philadelphia, on Sept. 17.

Murray and Murphy open at Boston on August 17.

Kellar, the magician, at the Comedy Theatre, New York, on Sept. 14.

Aimee, on Sept. 14.

Alice Harrison, on Sept. 20.

Ella Wesner, on Sept. 14.

Lawrence Barrett, at St. Paul, Minn., on August 31.

Shackford's Opera Comique company, Sept. 6, at Heuck's, Cincinnati.

Lizzie May Ulmer, on Sept. 21.

Michael Strogoff company, at the Grand Opera House, New York, on Sept. 14.

J. B. Polk's Mixed Pickles, at the Fourteenth Street Theatre, on August 17.

W. H. Power's Ivy Leaf company, at Chicigo, on August 31.

Mary Anderson, at the Star Theatre, N. Y., on Oct. 12.

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Corydon F. Craig,
OF KANSAS CITY,
TO THE FRONT.

Owing to the fact that gross misrepresentations have been recently made by designing persons, concerning the management and ownership of the

Grand Opera House,
TOPEKA,

I deem it advisable to make the following statement to the theatrical public:

1.—Mr. L. M. Crawford has no connection with the Grand, though Mr. Sells, formerly of Sells Brothers' Circus, did recently purchase a small amount of stock from Mr O. P. Updegraff and had the transfer made in Mr. Crawford's name.

2.—The Grand Opera House is now in the hands of a Receiver, and that Receiver recognizes me, as the following telegram will testify: "TOPEKA, Kas., July 27—C. F. Craig, care H. S. Taylor, New York City.—Having been appointed Receiver of the Grand Opera House by the Court, you are authorized to make bookings for the same. JOAB MULVANE."

3.—Mr. W. H. Rowles has been appointed manager of the Grand Opera House by Receiver Mulvane, for a corroboration of which statement the following telegram can be seen at my office: "TOPEKA, Kas., July 27—C. F. Craig, care H. S. Taylor, New York.—Mulvane, Receiver, has appointed me manager Grand Opera House. All satisfactory. Have written."

4.—I am and shall continue to be until Sept. 10, 1888, the business manager of the Grand Opera House, H. S. Taylor and myself being its only representatives in New York City.

5.—All bookings and contracts made, or which may be made, by L. M. Crawford or his agents, are hereby declared to be NULL AND VOID. I shall be pleased, however, to sign contracts for any such attractions, provided the terms and dates are acceptable to me, and I hereby notify managers that it is Mr. Crawford's scheme to keep open such dates at his Topeka house as he has filled at the Grand, thus attempting to coerce managers to play in his house, knowing full well at the time he booked them for the Grand that his bookings would not hold.

6.—I HEREBY SOLEMNLY WARN Mr. Crawford to desist from his false representations, and notify him that I shall invoke the aid of the law to punish him if he does not.

I desire to inform all managers that while I no longer hold any formal position in the management of
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Chicago Press Opinions---June and July, 1885.

Mr. George Morton was well received at the Academy last evening, where he opened in a new play, entitled His Sin. There was a good house.—*Inter-Ocean, June 30.*

The play contains some very good dialogue. Mr. George Morton is a good actor, and his tribute to woman's feeling was worthy of a drama of the highest rank.—*Times, June 30.*

George Morton, in His Sin, was seen at the Academy last night. The play is an interesting, rather sensational drama, and is well given by Mr. Morton, Ada Morton and his company.—*Mail, June 30.*

Mr. Morton assumes the role of Walter Wentworth in an earnest and satisfactory manner. Miss Ada Morton plays a soubrette role prettily. A house of good size was present.—*Evening Journal, June 30.*

His Sin is strong in dramatic situations and replete with character acting. Mr. George Morton is a well-known American actor; was formerly a member of Richard Hooley's stock company; has served a lengthy apprenticeship on the stage, and can come very near to extracting all there is good out of a part. It is during the third act that Mr. Morton recites a wondrous description of the burning of a dwelling and the rescue by brave firemen of a woman. He was recalled repeatedly after this effort. The attendance was very gratifying.—*Herald, July 1.*

Some very good work is done by Mr. Morton. Miss Ada Morton is pert, and pretty, and pleasing.—*Inter-Ocean, July 1.*

At the Academy of Music George Morton appeared in his new play, His Sin, to very good business. The piece possesses strength and originality. Mr. Morton is a clever young actor.—*Evening Journal, July 3.*

At the Academy Mr. George Morton has been drawing good houses to His Sin, a five-act emotional drama. Mr. Morton is an excellent actor.—*Music and Drama, Chicago, July 5.*

His Sin at the Academy has drawn well. Mr. Morton did excellent work and pleased his auditors.—*New York Dramatic News, July 7.*

The Academy of Music has had profitable audiences to see George Morton, a clever young actor, in his own play, His Sin.—*New York Mirror, July 11.*

Mr. Morton and the play His Sin entered on a week's business on the Southside and crowded houses greeted it. Ada Morton and the company are good.—*Inter-Ocean, July 14.*

At the Olympic the play His Sin is given, lately seen on the Westside, a fact which filled the theatre. The leading part is taken by Mr. George Morton, an aspiring young actor, who in time past has achieved much success as support for good principals.—*Times, July 14.*

When George Morton began a week's engagement a short time ago at the Academy of Music, appearing in His Sin, it was the judgment of his critics that he was decidedly a good actor. Mr. Morton deserves a successful future. His Sin is filling the theatre. Mr. Morton with excellent judgment has looked to the details of the make-up and appearance of his company and has made it a strong one.—*Herald, July 14.*

At the Olympic, His Sin, by the George Morton company, is packing the spacious auditorium. Last evening available standing-room was at a premium. The company is remarkably well balanced. Chicago audiences are well aware of Mr. Morton's excellence as an actor. Ada Morton, a very capable artiste, appeared in the cast to especially good advantage.—*Telegram, July 14.*

At the Olympic, last evening, a packed house witnessed the production of the exciting drama, His Sin, which was seen on the Westside a few weeks ago. George Morton still assumes the stellar role as commendably as before, supported by Ada Morton. He is a good actor. He has engaged a very good company, and the result is a most creditable and pleasing performance. The house was enthusiastic.—*Evening Journal, July 14.*

His Sin, at the Olympic, by the George Morton company, is perhaps the best rendered play seen on that stage this season. Besides, it is a drama with a good plot and diction, while the situations and stage effects are thrilling and effective. Mr. Morton's Walter Wentworth is a careful and artistic piece of acting, not strained nor overdone, yet strong and manly. There is nothing stilted in the work, but easy, graceful, natural acting. Ada Morton is a conscientious and promising soubrette. She sings very cleverly and obtains several encores nightly.—*Telegram, July 16.*

George Morton has taken his drama, His Sin, to the Olympic, and large audiences are greeting him.—*Sporting and Theatrical Journal, July 18.*

Mr. George Morton and his dramatic company closed one of the most successful engagements ever played under the management of Kohl and Middleton at this house (the Olympic.) The play produced was His Sin, and the attendance, when the weather is considered, was remarkable.—*Inter-Ocean, July 19.*

George Morton had a good week at the Olympic.—*New York Mirror, July 25.*

His Sin, by the George Morton company, did well last week.—*New York Clipper, July 25.*

TO MANAGERS OF THEATRES.—(WEEK STANDS ONLY.) Offers of time are invited for His Sin, for Spring and Summer of 1886, when it will be again put on the road with a powerful company, splendid mechanical effects, extensive and varied printing, frames of photographs, etc. The remarkable drawing qualities of His Sin in all weathers has been fully established by the very large business played to in the East and West during the past Spring and present Summer. The majority of the papers allude to this fact.

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